21131

NATIONAL LIBRARY
OTTAWA

CANADA

BIBLIOTHÈQUE NATIONALE
OTTAWA

NAME OF AUTHOR........K. D. VERMA........

TITLE OF THESIS........Patterns of Consciousness: A Study
........of Three of Shelley's Major Poems
....

UNIVERSITY........of Alberta........

DEGREE FOR WHICH THESIS WAS PRESENTED........Ph.D........

YEAR THIS DEGREE GRANTED........1974 (Spring)........

Permission is hereby granted to THE NATIONAL LIBRARY OF CANADA to microfilm this thesis and to lend or sell copies of the film.

The author reserves other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.

(Signed)........KDVerma........

PERMANENT ADDRESS:

13916 - 86th Street
Edmonton, Alberta
....

DATED........Nov. 28........1973

NL-91 (10-68)

THE UNIVERSITY OF ALBERTA

PATTERNS OF POETIC CONSCIOUSNESS: A STUDY OF THREE OF SHELLEY'S MAJOR POEMS

by

© KAMAL DEV VERMA

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

DEPARTMENT OF ENGLISH

EDMONTON, ALBERTA
SPRING, 1974

UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES
AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled PATTERNS OF POETIC CONSCIOUSNESS: A STUDY OF THREE OF SHELLEY'S MAJOR POEMS, submitted by KAMAL DEV VERMA in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

E. J. Rose
Supervisor

Stuart Curran
External Examiner

Date November 26, 1973

ABSTRACT

The present study is an attempt to interpret and evaluate each of the three of Shelley's major poems, The Revolt of Islam, The Witch of Atlas and Epipsychidion, as a total verbal structure and as a manifestation of Shelley's poetic consciousness. While the primary focus has been on the "whatness" or the "total meaning" in a body of verbal structure, the study deals with Shelley's theory of the imagination, the creative process and thought. The imagination in Shelley is synonymous with love. Love as perception or consciousness is the moral and spiritual power which underlies Shelley's vision of the imaginative universe; it is the inner wisdom, much like the imaginative ideals of Socrates and Christ, which eradicates all evil in the individual mind and the universe; it is the power which unifies the subject and the object, existence and perception, the psyche and the epipsyche, and art and nature; it is the eternal, regenerative and synthetical power in the cosmos; it is the creative intuition which redeems our existence to the highest possible level of integrated wholeness. The Revolt of Islam treats the idea of love as revolutionary good, hope and liberty; The Witch of Atlas portrays the Witch as Venus (Aphrodite), the mythic deity of Primogenial Love; and Epipsychidion, like its literary prototypes, Dante's Vita Nuova and Plato's Symposium, deals with the archetype of love as eternal wisdom, grace and unity. The important elements in Shelley's vision are the imaginative universe, the heroic consciousness, the woman figure, the power of love, the myth of liberty and unity, and the conception of integrated wholeness.

Chapter I--REVOLUTIONARY GOOD, LOVE AND HOPE: A STUDY OF THE REVOLT OF ISLAM--deals with the struggle for love, liberty, hope and community cumulatively symbolized in the figure of Cythna. Liberty or imagination is imprisoned and enslaved by custom, establishment and institutionalized religion, variously symbolized throughout Shelley's poetry by some kind of tyrant or despot like Othman, Count Cenci, Jupiter or Mahmud. The Romantic-revolutionary imagination, which is identified as suffering humanity and the self, and which as such is preoccupied with the fundamental responsibility of redeeming and emancipating love, liberty and justice, is embodied in Laon in The Revolt of Islam, in Prometheus in Prometheus Unbound and in Christ in Hellas. Shelley, like Blake, creates the myth of liberty in The Revolt of Islam, which develops with different patterns and perspectives in Prometheus Unbound, Hellas and "Ode to Liberty." The dialectics of the myth of liberty are the hero and the tyrant, or good and evil: the central conflict between good and evil is dramatized in the mythic and eternal warfare between the serpent and the eagle. The Revolt of Islam is an epic of Shelley's visionary politics; it embodies his strong optimistic faith in a cultural revolution, a revolution which he saw vividly emerging in England and Europe following the French Revolution, and which he thought would bring the millenial hope to realization.

Chapter II--THE VISIONARY ART AND PRIMOGENIAL LOVE: A STUDY OF THE WITCH OF ATLAS--deals with the mythopoeic conception of the Witch, and function of the poetical faculty and the creative process; it treats images, symbols and myths which had preoccupied Shelley's mind in the earlier works, notably Queen Mab, Alastor, The Revolt of Islam and Prometheus Unbound, and which he now integrated in a new structure;

The Witch of Atlas deals with the art and substance of *mythopoiesis*--making of *mythos*, the universal form, and integrating it with the totality and unity of meaning. The Witch as a mythic and visionary being is an embodiment of the imaginative faculty; she is a comprehensive metaphor, a central monad, for the creative power of the mind. Two significant threads of development in Shelley's poetic thought are his continued concern with the image of woman and the doctrine of love. The Witch as Primogenial Love or Intellectual Beauty belongs with her female counterparts, Fairy Mab, the Maiden of *Alastor*, Cythna, Asia, the Lady of *The Sensitive Plant* and Urania of *Adonais*. The conception of the function of the imagination in *The Witch of Atlas* is akin to that in *Prometheus Unbound*: while *Prometheus Unbound* is concerned with the origin of evil and its elimination, the central issue in the lofty vision of *The Witch of Atlas* is that of renovation.

Chapter III--THE PSYCHE, THE EPIPSYCHE, AND LOVE'S RARE UNIVERSE: A STUDY OF *EPIPSYCHIDION*--deals with Shelley's theory of the imagination which was later fully developed in the *Defence*. The poem deals with Shelley's vision of "love's rare Universe": on the one hand, it is an anagogic allegory like Dante's *Vita Nuova*, but on the other, it is a poetic discourse on love like Plato's *Symposium*. The imagination perceives in an object or objects of its contemplation the eternal forms of Beauty, Love and Truth. The prototype of the imagination, the ideal world that the imagination creates as a total verbal universe, is symbolized by the epipsyche, the woman. At another level, the woman embodies the transcendent vision of reality: therefore, she is both a medium of realizing the absolute *telos* and an anagogic metaphor for reality. Epipsychidion deals with the quest of the imagination for the absolute telos; it embodies a mythopoeic conception of the soul's desire for reintegrated wholeness, harmony and ultimate unity and freedom.

ACKNOWLEDGEMENTS

I am indebted to several scholars of Romantic poetry and thought in general and of Shelley in particular, whose works have aided me directly and indirectly. Formal indebtedness to all these scholars has been acknowledged, but if at times an obvious acknowledgement is omitted, it is simply to preserve the continuity and unity of the argument. I find words lacking to express my gratitude and thankfulness to Professor Edward J. Rose, my teacher and intellectual mentor, from whom I have learnt to study the Romantic imagination and art, both English and Continental. His profound critical wisdom, mature and patient guidance, and strong and active interest have been instrumental in the progress and completion of this study. Although I have had no formal courses from Dr. J. W. Bilsland, he has been kind enough in reading some of the material in the initial stage and in allowing me the benefit of his broad understanding of the Romantics in several discussion sessions. I am also thankful to Professor Richard Hoffpauir for several critical suggestions. Both Professors Bilsland and Hoffpauir have been extremely patient and helpful in the various stages of the study.

I am grateful to Dr. Donald R. Reiman, editor, _Shelly and His Circle_, for permission to read his essay-in-print ("The Composition and Publication of _The Revolt of Islam_," _Shelley and His Circle_, V, 141-69), and for an opportunity to discuss Shelley's thought. I wish to thank my colleagues Agnes Washinko and Charles Clifton for their valuable assistance in reading the entire work. My friend Inder Nath Kher has been a sustaining and encouraging influence of another kind. Finally, I am grateful to my wife Savitri for enduring, with patience and humility, her lot as well as for affording me the opportunity to complete this study.

TABLE OF CONTENTS

CHAPTER PAGE

INTRODUCTION 1

I REVOLUTIONARY GOOD, LOVE AND HOPE: A STUDY OF THE REVOLT OF ISLAM 25

II THE VISIONARY ART AND PRIMOGENIAL LOVE: A STUDY OF THE WITCH OF ATLAS 158

III THE PSYCHE, THE EPIPSYCHE, AND "LOVE'S RARE UNIVERSE": A STUDY OF EPIPSYCHIDION 259

CONCLUSION 364

NOTES 382

SELECTED BIBLIOGRAPHY 447

Thou living light, that in thy rainbow hues
  Clothest this naked world; and over Sea
  And Earth and air, and all the shapes that be
    In peopled darkness of this wondrous world,
The Spirit of thy glory dost diffuse;
        truth   thou Vital Flame,
  Mysterious Thought, that in this mortal frame
Of things, with unextinguished lustre burnest,
    Now pale and faint, now high to Heaven upcurled;
That e're as thou dost languish, still returnest,
  And ever
Before the   before the Pyramids.

    So soon as from the Earth formless and rude
    One living step had chased dear Solitude
Thou wert, Thought; thy brightness charmed the lids
    Of the vast snake Eternity, who kept
    The tree of good and evil. . . .
                         --"Address to the Human Mind"

                                        Thought
Alone, and its quick elements, Will, Passion,
Reason, Imagination, cannot die;
They are what that which they regard appears,
The stuff whence mutability can weave
All that it hath dominion o'er,--worlds, worms,
Empires, and superstitions. What has thought
To do with time, or place, or circumstance?
                                        --Hellas

                                        If the abysm
Could vomit forth its secrets. But a voice
Is wanting, the deep truth is imageless;
For what would it avail to bid thee gaze
On the revolving world? What to bid speak
Fate, Time, Occasion, Chance and Change? To these
All things are subject but eternal Love.
                              --Prometheus Unbound

INTRODUCTION

Like a poet hidden
In the light of thought,
Singing hymns unbidden,
Till the world is wrought
To sympathy with hopes and fears it heeded not.
—"To a Skylark"

I am the eye with which the Universe
Beholds itself and knows it is divine,
All harmony of instrument or verse,
All prophecy, all medicine is mine,
All light of art or nature;—to my song
Victory and praise in its own right belong.
—"Hymn of Apollo"

I

The present study is an attempt to interpret and evaluate three of Shelley's major poems, The Revolt of Islam, The Witch of Atlas and Epipsychidion, assuming that although they are individual wholes, they are three manifestations of his poetic consciousness, all centered around his conceptions of the imagination and of love. In the discussion of these poems, I propose to consider Shelley's theory of the imagination and the visionary process, giving special attention to the general and particular problems that arise from each of these poems. The primary focus of my discussion, however, is on each poem as a total verbal structure, from which there emerges the main poetic argument concerning the quality of vision and the artistic process.

The criticism of poetry requires not only a consideration of the nature and function of the imagination and poetry but also a formulation of some hypotheses and assumptions in the light of the poet's own donnée and the broad literary tradition of which he is a part. The study of Romantic poets like Blake, Wordsworth, Coleridge and Shelley posits a spacial challenge, because their deep concern with the function of the imagination and poetry has created a comprehensive Romantic aesthetic according to which poetry is conceived as the "highest activity of the human mind."[1] "A poem," says Shelley in the Defence, "is the image of life expressed in its eternal truth" (W, VII, 115). Poetry, by creating universal and eternal forms of existence, enables the imagination to participate "in the eternal, the infinite, and the one" (W, VII, 112).[2] Such a conception of a poem or poetry entails, in the most comprehensive sense, a kind of knowledge or wisdom through which the imagination perceives eternal forms of love, beauty, truth, good, justice and liberty; and it, therefore, places poetry at the anagogic level of Dante. But since poetry is "the expression of the imagination" (W, VII, 109), and since "All things exist as they are perceived" (W, VII, 137),[3] the reality or truth that a poem embodies is that which the imagination perceives. Insofar as poetry or the imagination is concerned, this is the only reality or truth that exists. In the process of creating or imagining, poetry reveals universal, infinite and eternal wisdom. In fact, the creation of knowledge is one of the two functions of the poetical faculty, the other being the communication of pleasure (cf. W, VII, 134). But when Shelley says that poetry is "the centre and circumference of knowledge" (W, VII, 135), he means, as Coleridge does, that poetry is wisdom: it includes not only all other kinds of knowledge but also the vision of life and universe.[4]

The verbal structure of the poem, therefore, contains images of eternal, infinite and unified wisdom or consciousness in relation to the total dream of man. These images in the universal and mythic sense, then, become what Frye calls monads or anagogic symbols.[5] This is the sense in which wisdom, Logos, according to Coleridge, becomes the poetic genius or the communicative intellect of the "infinite I AM."[6] The perception of the "infinite I AM" in the self is higher consciousness that perceives the subject and the object as a unity. This dynamic principle of reconciliation of the opposities, manifesting itself in "the SUM or I AM," is the "spirit, self, and self-consciousness." "In this, and in this alone," adds Coleridge, "object and subject, being and knowing are identical, each involving, and supposing the other." In this state of unified consciousness the images become symbols of identity.

The infinite consciousness of unity in Shelley--and in Blake and Coleridge--is the projected dream of the mind to experience ultimately the absolute telos and reality beyond the world of time and space. This desire of the imagination for infinite unity and identity with the absolute is eternal and apocalyptic.[7] Consequently, the structural pattern of imagery and symbolism and the total meaning, the mythos and dianoia, communicate the infinite consciousness of totality imagined in the mind. As Frye observes:

> When we pass into anagogy, nature becomes, not the container, but the thing contained, and the archetypal universal symbols, the city, the garden, the guest, the marriage, are no longer the desirable forms that man constructs inside nature, but are themselves the forms of nature. Nature is now inside the mind of an infinite man who builds his cities out of the Milky Way. . . . Anagogically, then, poetry unites total ritual, or

> unlimited social action, with total dream, or unlimited individual thought. Its universe is infinite and boundless hypothesis: it cannot be contained within any actual civilization or set of moral values, for the same reason that no structure of imagery can be restricted to one allegorical interpretation. Here the dianoia of art is no longer a mimesis logou, but the Logos, the shaping word . . . .[8]

In the anagogic sense the mythos of the poem is the total dream which includes all that the imagination creates and desires to realize in "the infinite, the eternal, and the one." But what gives ultimate dimension to this dream is the dianoia, the Logos.

"But the anagogic perspective," adds Frye, "is not to be confined only to the works that seem to take in everything, for the principle of anagogy is not simply that everything is the subject of poetry, but that anything may be the subject of a poem."[9] If the poem as an individual unit has the original acorn of wisdom, the sense of continuity and infinite unity of poetry will be implicit in the poem. Such a conception of continuity and infinite unity means that the poem, its mythos and dianoia, will relate to the total corpus of literature. Shelley defines this total, comprehensive and continuous form as "that great poem, which all poets, like the cooperating thoughts of one great mind, have built up since the beginning of the world" (W, VII, 124). The anagogic response, therefore, implies a comparative and morphological response, and the opening of the stubborn and still centre of wisdom. Hence, we may note Frye's view of the verbal universe of the poem and the nature of critical response:

> Thus the centre of the literary universe is whatever poem we happen to be reading. One step further, and the poem appears as a microcosm of all literature, an individual manifestation of the total order of words. Anagogically, then, the symbol is a monad, all symbols being united in a single infinite and

> eternal verbal symbol which is, as *dianoia*, the Logos, and, as *mythos*, total creative act.[10]

Considered from this view, *The Revolt*, *The Witch* and *Epipsychidion* are anagogic poems, embodying the infinite consciousness of unity with the absolute. In Canto I of *The Revolt*, the poet-persona, after mythically envisioning the entire struggle between good and evil, takes a boat-journey to the Temple of Spirit (the principle of good), and toward the end of Canto XII, the disembodied souls of Laon and Cythna are travelling on the boat to the Spirit. The Witch of Atlas seeks reality and unity in the subterranean regions of the unconscious. The persona in *Epipsychidion* seeks ultimate unity with the epipsyche who is the daughter, bride, sister and soul as well as the universe, isle and paradise. These excursions of the imagination to experience reality ontologically are patterns of consciousness.

The "eternal truth" is the universal and total meaning that the imagination gives to *mythos*. In creating the "image of life . . . in its eternal truth," the imagination experiences, both epistemologically and ontologically, the reality of existence. Since the poem is a representation of "eternal truth," as opposed to the local, historical and temporal truth, it is one long metaphor of continuity, universality and permanence. The perception of "eternal truth" of existence, such as the one that Shelley proposes, implies a process of transcendence beyond the temporal-spatial reality. It is by this process of transcendence that the "eternal truth" is revealed in a moment of eternity.

Shelley makes it plain that the conceptions of "time and place and number" (W, VII, 112) are not prophetic and that an extended form of these facts which we may call story cannot be the immediate subject matter of a poem:

> There is this difference between a story and a poem, that a story is a catalogue of detached facts, which have no other bond of connexion than time, place, circumstance, cause and effect; the other is the creation of actions according to the unchangeable forms of human nature, as existing in the mind of the creator, which is itself the image of all other minds. The one is partial, and applies only to a definite period of time, and a certain combination of events which can never again recur; the other is universal, and contains within itself the germ of a relation to whatever motives or actions have place in the possible varieties of human nature. Time, which destroys the beauty and the use of the story of particular facts, stript of the poetry which should invest them, augments that of Poetry, and for ever develops new and wonderful applications of the eternal truth which it contains. Hence epitomes have been called the moths of just history; they eat out the poetry of it. The story of particular facts is as a mirror which obscures and distorts that which should be beautiful: Poetry is a mirror which makes beautiful that which is distorted.
>
> (W, VII, 115)

We may note Shelley's significant distinction between poetry which communicates lower forms of beauty and "the story of particular facts" and which, therefore, does not survive the test of time, and poetry which expresses eternal and enduring beauty and truth. Corresponding to the two kinds of poetry are the two mirror images: the one mirror of limited periodicity, historicity and opacity, "which obscures and distorts that which should be beautiful," and the other mirror of "eternal truth," light and beauty, "which makes beautiful that which is distorted." But it is time as consciousness of eternity which distinguishes between story (or history) and poetry, between ordinary poetry and high poetry, and between local and historical truth and eternal and poetic truth. Time, "the mediator and the redeemer" (W, VII, 138), strips the veil of external sense, impurity, decay and separate existence. A catalogue of facts and limited local truths is a story which time destroys, but "A catalogue of all the thoughts of the mind, and all their possible modifications, is a cyclopedic history of the Universe" (W, VII, 59), which time sustains and from which poetry evolves.

The mythos, the "total creative act" or the verbal universe of the poem, therefore, encompasses a unique and comprehensive experience of the imagination. The "new" critics and the humanists do not see this type of infinite, eternal and apocalyptic experience as legitimately falling within the scope of art or poetry; hence, they have problems in understanding the Romantics (excepting Keats) in general, and Dante, Milton and Shelley in particular.[11] The conception of the mythos as simply an ironic structure, or a mixture of wit and paradox,[12] implies, as Frye observes, a response to poetry at the descriptive level, which is the equivalent of the literal level of medieval criticism.[13] The kind of unity that is sought by Richards in his conception of the synthetic and exclusive irony,[14] and by Brooks in his idea of the paradox[15]--which is essentially an extended development of Richards' notion of the poetry of inclusion and the poetry of exclusion--is a literal unity of the "discordant wholes," but not an infinite unity in the sense of identity with the absolute. Whereas Richards, deriving many of his ideas from Coleridge's theory of the esemplastic imagination, finally emphasizes the heterogeneity and discordance in preference to the synthesizing power of the imagination--which he characterizes as emotive--the Romantic imagination in Shelley, Blake and Coleridge seeks infinite unity and identity. However, there is a wider issue at stake, and that is the "new" critics' implicit distrust of the apocalyptic imagination or vision as well as of the infinite.[16] A higher type of irony and paradox than the "new" critics imagine functions within the structure of the Romantic-apocalyptic imagination: the ideal and unified world and its constituent elements--the totality of being--stand in an ironical contrast to the alienated, lower world of finite and actual existence. Thus we have Shelley's lament over the dull, cold world of woe and mortal existence, which he commonly associates with the hardened rock and the veil of error. His ironic metaphor for this world is the ravaged garden, an image of the world perverted by the Tyrant, the triple hierarchy of the king, the church and the law. In fact, the dualism between good and evil as portrayed in the symbolic conflict between the serpent and the eagle in Canto I of The Revolt is at once ironic and paradoxical. Yet, paradoxically enough, the vital concern of the imagination is to transform this world and life into an idealized and individual communal existence.

The structural pattern of the mythos in Shelley is mythic and archetypal. Founded upon an affirmative and optimistic faith in the progressive and continuous growth of man's spirit towards the most imaginative excellence, it includes an integrated pattern of motifs and constructs of man's total dream, the interpretation of which admits both tropological and anagogic responses. The central place in this mythic pattern is accorded to the divine man, the heroic consciousness, who strives to build a community of being and to seek his own liberty and redemption. Man in this process of transcendence is envisioned as an embodiment of such regeneration and consciousness as put him on the level of Plato's statesman, the Christ figure, the wise old man of Jung, or the hero archetype of gnostic thought. Two important features of the hero figure, especially as they evolve in The Revolt, are his sacrificial death at the hands of the society which he seeks to redeem and his emergence into the liberated state of unity with nature, in which the heroic energy reveals itself as eternal and divine. In Epipsychidion, however, the nature of the heroic quest centers on the realization of the vision of universal love and beauty, but in pursuing his ideal the poet-persona redeems the world of sense. Although the realm of the Witch of Atlas is a pastoral paradise, it is a transcendent and regenerated vision of the fallen world. Hence, the quest symbolism--quest as an archetypal image of the recovery, fulfillment and reintegration of the heroic energy--determines the mythos of The Revolt, The Witch and Epipsychidion.

The journey of the heroic energy from the lowest level embraces three levels of vision or states of consciousness: the fallen world of sense and disunity, the lower paradise of regeneration and the higher paradise of ultimate unity and identity. These three worlds of Shelley roughly resemble Dante's threefold vision of the Inferno, the Purgatorio and the Paradiso. The fallen world of sense ravaged by the Tyrant, the cumulative image of the hardened will or ego of man, is directly set against the world which is beyond time and space. More than ten cantos of The Revolt deal with the image of the infernal city, Argolis, where men, women and children are no more than slaves, where brotherhood, love and wisdom have been crippled by selfhood and tyranny and where evil has taken over good. The lower paradise, like the top of Dante's Purgatory, is the state into which the souls of Laon and Cythna enter after they are burnt at the stake--after the flesh has been annihilated. This is the region where the isle-paradise of Epipsychidion is located, and in which the Witch of Atlas already dwells. In this dream-state (wakeful sleep) the soul is in full harmony with nature: it freely creates the eternal forms of art and poetry, and it apprehends spontaneous visions of prophecy and wisdom.[17] This is the cave-region of Prometheus or the "throne-room" of poetry and total regeneration. The highest state is the world of celestial unity and identity of the spirit with eternity.[18] These states are, in fact, the stages in the eschatological pilgrimage of the soul in the Platonic and the Dantean senses. It is only in the highest state that, by virtue of its continuous intellection, the soul merges with the world's body, thereby resolving all duality. Love and Beauty become one unified universe, one total form of the imagination, and the imagination sees the vision of the entire cosmos revolving in the universal harmony on the Platonic Spindle of Necessity. In this state, the entire energy is transformed into ekstasis.

One of the most significant constructs or monads in Shelley's vision is the woman figure. She is the incarnate vision of Intellectual Beauty or of Love in the sense in which Diotima defines it in the Symposium. She is the vision of the poet who, like Dante's Beatrice, conducts him to the gates of paradise, thereby giving him new life. The poetic conception of the woman figure in Shelley is embodied in the epipsyche who is "a soul within the soul" (E, 455). In a larger sense, she represents all that the poet creates, the poem, his universe, his vision, his love, liberty and wisdom, and the community of being. The cumulative conception of the epipsyche, the woman, is equivalent to Blake's idea of the emanation.[19] The woman is the aesthetic-spiritual image of Intellectual Beauty which is embodied in Asia, Emily and the Witch of Atlas, and the important attributes of this image are infinite unity, self-bound integrity and intelligibility. In the figure of the woman the imagination realizes the totality of being as well as art and energy. In the fallen state she remains either suppressed or hidden, but in the lower paradise she is willing to embark upon the boat of vision in order to conduct the poet to the vision of birth and reality. Hence, she is not only the medium of experiencing the absolute *telos* but also the symbol of the apocalypse.

II

It follows from our discussion that the structure of the poem implies the infinite imagining of *dianoia* and *mythos* and their integration into a unified and organic whole, so that the pattern thus created is "the image of life expressed in its eternal truth" (W, VII, 115). However, the infinite unity of the whole which the imagination perceives is expressible only in terms of an integrally related structure of symbols, images or eternal forms. In the *Defence*, Shelley defines the imagination as "the τὸ ποιειν [*to poiein*], or the principle of synthesis" (W, VII, 109): it is the power which invents, fuses, makes, shapes or imagines eternal and universal forms in relation to nature and existence. The reason, on the other hand, is "the τὸ λογιζειν [*to logizein*], or principle of analysis" (W, VII, 109). The imagination, the synthesizing power, apprehends the hidden beauty, reality and truth, veiled behind the illusory veil of things, and colours or shapes them in the form of intelligible poetic images; it creates the "indestructible order" (W, VII, 112) in poetry by which the poets are said to become legislators and prophets; it not only "unveil[s] the permanent analogy of things by images which participate in the life of truth" (W, VII, 115) but also harmonizes, like music, all other elements; and it apprehends, by a process of transvaluation, the "eternal proportions" (W, VII, 117) in the creations of other great poets. Thus, the imagination in its twofold process creates universal patterns of thought or truth, and clothes these in eternal forms or images. But the process is simultaneous, since thought and language are revealed as a whole in one unified vision of totality. It should be noted that Shelley's conception of the imagination as the principle of synthesis is somewhat similar to Coleridge's idea of the imagination as a power which "dissolves, diffuses, dissipates, in order to recreate."[20] As Shelley says in the Defence:

> Poetry turns all things to loveliness; it exalts the beauty of that which is most beautiful, and it adds beauty to that which is most deformed; it marries exultation and horror, grief and pleasure, eternity and change; it subdues to union under its light yoke, all irreconcilable things. It transmutes all that it touches, and every form moving within the radiance of its presence is changed by wondrous sympathy to an incarnation of the spirit which it breathes; its secret alchemy turns to potable gold the poisonous waters which flow from death through life; it strips the veil of familiarity from the world, and lays bare the naked and sleeping beauty, which is the spirit of its forms.
>
> (W, VII, 137)

According to the view of perception set forth in the Defence, the mind perceives or imagines by integrally related similitudes or analogues. These analogues are in the most universal sense mythic patterns and typologies which express the "indestructible order" and "eternal proportions" in existence. The images are therefore analogously expressive of the reality in proportion to that which the mind is capable of perceiving. "Analogy," remarks Lynch, "is a metaphysical explanation of the structure of existence, indeed of all that exists."[21] In his essay "Speculations on Metaphysics," Shelley explains the nature and importance of analogy:

> The irres[is]tible laws of thought constrain us to believe that the precise limits of our actual ideas are not the actual limits of possible ideas; the law[,] according to which these deductions are drawn, is called analogy; and this is the foundation of all our inferences, from one idea to another, inasmuch as they resemble each other.
>
> (W, VII, 61)

The analogical image is, therefore, a metaphysical recognition or explanation of the "precise limits" of an idea in terms of its possible existence. Not only does the analogical image admit similitudes of perception, but it also illuminates differences: although the image does not refer to the dissimilitudes directly, they are implied. To the extent that the analogical image embodies the philosophical truth and reality of existence, it becomes epistemological and ontological in character. In a more comprehensive sense, however, the analogical image becomes a universal archetype of the imagination. The analogical imagination perceives a relationship between "our own existence" of which "we are intuitively conscious," and "the existence of other minds" (W, VII, 61) of which we are not intuitively conscious. The expanded and comprehensive relationship between the intuitive self and the world of ideas is what Shelley terms identity.[22] The analogical image embodies continuity of consciousness, a mass of knowledge, which is the universe of existence. By this process of analogical representation of the relationship between the intuitive and the non-intuitive, the mind finally discovers its true identity, which is the complete relationship with the world of ideas. Hence, by a continuous epistemological process of creating interlinked analogical metaphors, the imagination realizes the symbol of identity.

Shelley, in direct contrast to Wordsworth, holds that the language of poets is "vitally metaphorical" (W, VII, III).[23] The poetic language, as Shelley elucidates his conception in the Defence,

> . . . marks the before unapprehended relations of things and perpetuates their apprehension, until the words which represent them [sic] become, through time, signs for portions or classes of thoughts instead of pictures of integral thoughts; and then if no new poets should arise to create afresh the associations which have been thus disorganised, language will be dead to all the nobler purposes of human intercourse. These similitudes or relations are finely said by Lord Bacon to be "the same footsteps of nature impressed upon the various subjects of the world"—and he considers the faculty which perceives them as the storehouse of axioms common to all knowledge. In the infancy of society every author is necessarily a poet, because language itself is poetry; and to be a poet is to apprehend the true and the beautiful, in a word, the good which exists in the relation, subsisting, first between existence and perception, and secondly between perception and expression. Every original language near to its source is in itself the chaos of a cyclic poem: the copiousness of lexicography and the distinctions of grammar are the works of a later age, and are merely the catalogue and the form of the creations of poetry.
> (W, VII, 111-12)

Before words become symbolic "signs for portions or classes of thoughts," they embody "the before unapprehended relations of things." Since the symbolic language also perpetuates the apprehension of these fresh and vigorous associations, it is a system of continuous poetic analogy. Inasmuch as the poet perceives "the true and the beautiful, in a word, the good which exists in the relation, subsisting, first between existence and perception, and secondly between perception and expression," his language is poetical. The closer the associative thought to its original, primordial source, the more vigorous the poetic language and the analogical metaphor. The process of relating to the "chaos of a cyclic poem" is the process of unveiling the "permanent analogy of things by images which participate in the life of truth" (W, VII, 115). What Shelley seems to be suggesting is the conception of archetypal analogy as a poetic metaphor and of poetry or a poem as a structure of archetypal analogies.

The conception of the eternal form refers to the total verbal structure as well as to the individual images and symbols. Since "nothing exists but as it is perceived," the only reality that exists is that of the imagination. Furthermore, since existence is perception, the mind, by its perpetual yearning for the infinite reality, not only expands but also relates the patterns of existence to the mental phenomena. Therefore, when the images become life-symbols of permanence and universality, their meaning, having assumed a different proportion, has the consonance and integrity of the life-force: they represent all that the mind imagines as ideal possibilities, as the central tendencies of life, and as the most frequently recurring motifs of the unconscious. These life-symbols are the pivotal points, the archetypes of the imagination, about which the dream of life is structured and towards which the mind is perpetually impelled. In his essay "On Love" Shelley expresses his conception of the antitype and the prototype of the imagination (cf. W, VI, 201), and this same conception is reiterated in "A Discourse on the Manners of Ancient Greeks": the "object, or its archetype, forever exists in the mind, which selects among those who resemble it, that which most resembles it" (W, VII, 228). The idea of the contemplative search for the archetypal objects of the mind somewhat resembles Jung's conception of the archetypes;[24] particularly insofar as the antitype and the prototype, the psyche and the epipsyche, are the psychological constructs of the imagination, they are equivalent to what Jung calls the anima and the animus. They are symbols of reintegration, wholeness, wisdom and unity. The imagination, in identifying and realizing these archetypes, is the archetypal image of the wise old man. Mind, therefore, is not a tabula rasa but the repository of archetypal ideas of the collective unconscious. There exists in man, as Shelley says in the Defence, his innate divinity which poetry of the imagination expands into consciousness, thereby redeeming it from decay.

However, when the structure of a poem becomes mythic, a symbol not only assumes universal and cosmological significance but also embodies total imaginative identity. Since the very nature of myth is metaphysical and poetic, a mythic symbol is a direct representation of a highly complex and abstract idea[25] not only pertaining to the universe of the myth but also being a referent to the total cosmos. Yet it must be recognized that a mythic symbol, like all other symbols, is a linguistic device which, insofar as the ordered and harmonized universe of the poem is concerned, has its own narrative validity in a highly spiritual body of thought. However, when the imagination ultimately advances to a state of heightened consciousness and when it realizes its reintegrated wholeness or divine humanity, all symbols are revealed as interrelated and unified giant forms or mythic analogues of totality, oneness, order and harmony. These are the transparent and illuminated forms of Form. We may refer to an important statement by Coleridge on the synthesizing power of the imagination which perceives the many as the one unified symbol:

> In the Scriptures they are the living educts of the imagination; of that reconciling and mediatory power, which incorporating the reason in images of the sense, and organizing (as it were) the flux of the senses by the permanence and self-circling energies of the reason, gives birth to a system of symbols, harmonious in themselves, and consubstantial with the truths of which they are the conductors. These are the wheels which Ezekiel beheld . . . .[26]

The unity of perception or the total synthesis of the imagination marks that state in which the poet, as Shelley explains in the Defence, envisions the total poem as a whole; and it is that moment in eternity when the imagination, having arrested present, past and future, experiences prophetic revelation of the Logos. Furthermore, the ability of the mind to perceive total unity and synthesis is suggestive of the level of wisdom which Spinoza associates with scientia intuitiva.[27] Shelley makes a specific reference in the Defence to the apotheosis of Plato's three faculties of the mind into the doctrine of the Christian Trinity (cf. W, VII, 126); and the three figures in Epipsychidion are also symbolic of the three levels of knowledge. In the highest state of consciousness, the mind, by a process of gradual transcendence, integrates the three levels, and consequently, the total form of energy is revealed as a continuous flux and reflux of the self.

Vital to the understanding of Shelley's theory of form-making is the image of the veil. Veiling and unveiling are a twofold function of poetry. Poetry redeems the innate divinity of man by removing the veil of the Lockean sense-perception and by clothing it with the eternal and divine veil of the imagination. As Shelley explains the nature of poetry,

> All high poetry is infinite; it is as the first acorn, which contained all oaks potentially. Veil after veil may be withdrawn, and the inmost naked beauty of the meaning never exposed. A great poem is a fountain for ever overflowing with the waters of wisdom and delight; and after one person and one age has exhausted all its divine effluence which their peculiar relations enable them to share, another and yet another succeeds, and new relations are ever developed, the source of an unforseen and an unconceived delight.
> (W, VII, 131)

It is the mind, however, which perceives this poetic veil of love, wisdom, grace and pleasure:

> But poetry defeats the curse which binds us to be subjected to the accident of surrounding impressions. And whether it spreads its own figured curtain, or withdraws life's dark veil from before the scene of things, it equally creates for us a being within our being. It makes us the inhabitants of a world to which the familiar world is a chaos. It reproduces the common Universe of which we are portions and percipients, and it purges from our inward sight the film of familiarity which obscures from us the wonder of our being. It compels us to feel that which we perceive, and to imagine that which we know. It creates anew the universe, after it has been annihilated in our minds by the recurrence of impressions blunted by reiteration.
> (W, VII, 137)

Quite justifiably, therefore, Shelley reaffirms the "bold and true" statement of Tasso: "*Non merita nome de creatore, se non Iddio ed il Poeta*" (W, VII, 138).

III

Shelley's theory of perception is centered on love. Love is the perception of truth, beauty and good; it is the power that expresses the universal thirst of the soul for the antitype of the prototype of the imagination; and it is the selfless and compulsive act of the imagination by which it seeks union with the absolute. To love is to perceive and to create in the other the good and beautiful, and in so doing, the imagination seeks its fulfillment and wholeness. In the Symposium,[28] Diotima explains to Socrates the discipline by which the mind, before it can experience "the wide ocean of intellectual beauty," should seek beauty in various forms, thereby arriving at a general idea of beauty that should be verified by universal wisdom and beauty. By thus meditating upon the beautiful in several forms, men and institutions, the mind discovers the doctrine of the supreme beauty. Love is the principle of the universal harmony, unity and order which governs the cosmos and the individual existence. In the Plotinian sense, however, love is the continuous process of transcendence towards, and comprehensive intellection of, the One, the principle of Good, until Love and Good are united in universal harmony. Therefore, the imagination, in its thirst for the antitype as correctly embodied in the poet's love for the woman in Alastor, Laon's love for Cythna in The Revolt, Prometheus' love for Asia in Prometheus Unbound, and the poet-persona's love for Emily in Epipsychidion, seeks the vision of Intellectual Beauty, of the Plotinian One, the Good, and of the total universe. The woman in each case signifies the symbolic universe, the world's body or the humanity of the imagination, as well as the medium of ultimate unity, integration and fulfillment. The psyche and the epipsyche, the prototype and the antitype, are the dialectics of the love-imagination. To further understand Shelley's idea of love as perception, we may consider the fourfold love or Eros mania mentioned in the Phaedrus:[29] the first kind of love is the prophetic mania; the second is the theia mania or religious exultation, the third is the poetic inspiration or divine madness; and the fourth is the divine love, the intellectual beauty by which the soul becomes winged to unite with the ultimate reality. These are the four stages in the struggle of the soul to comprehend, by a rigorous process of continuous intellectual recollection (loving), the milky way to the divine paradise of vision. This is the process of seeking self-realization, purification or perfection. The various forms of outward beauty towards which the soul is attracted are the manifestations of the Eternal Beauty; and, hence, they are essences or the categories of understanding.[30]

We have Shelley's own important statement on the purifying and reintegrating power of love:

> The great secret of morals is love; or a going out of our own nature, and an identification of ourselves with the beautiful which exists in thought, action, or person, not our own. A man, to be greatly good, must imagine intensely and comprehensively; he must put himself in the place of another and of many others; the pains and pleasures of his species must become his own.
>
> (W, VII, 118)

By "going out" and by identifying with the beautiful forms, "thought, action or person," the imagination perceives truth, justice and wisdom in the world. But in perceiving or creating intelligibility in the world's body or in poetry, the imagination apprehends and crystallizes its own true self. Hence, the imagination, says Shelley, is the "great instrument of moral good" (W, VII, 118). As in the state of perfect intelligibility the power of good and love flows from the One into the world's body, so does the benignant and sublime power of sympathy emanate from the imagination. In the act of "going out" the imagination forgets its selfhood, thereby expanding its divine humanity by sharing it with the community of mankind. "Imagination," says Shelley in the

Preface to The Cenci, "is as the immortal God which should assume flesh for the redemption of mortal passion" (W, II, 72). The creation or envisioning of a fair and just moral order, based on truth, wisdom, and equality, is an essential concern of the imagination. But the basic principle of imagining such a universe, an ideal community, is love, the selfless act of "going out of our own nature." We may call this love "disinterested benevolence," sympathy or higher consciousness which the mind exhibits for mankind. Aristotle describes it as *philia* (brotherhood).

The basic distinction between the universe of love and the universe of tyranny is the same as that which exists between pleasure and pain. The object of love-imagination is to engender wisdom and pleasure, to unify and harmonize man and nature and to raise man to the level of man-god, whereas hate or evil and its system perpetuate pain by destroying the sensibility, the innate divinity, in man. However, these are two polarities of perception, and Shelley makes it fairly plain that the moral imagination is imbued with love, whereas the selfish or immoral imagination is devoid of love:[31]

> The imagination thus acquires by exercise a habit as it were of perceiving and abhorring evil, however remote from the immediate sphere of sensations with which that individual mind is conversant. Imagination or mind employed in prophetically [imaging forth] its objects is that faculty of human nature on which every gradation of its progress, nay, every, the minutest change depends. Pain or pleasure, if subtly analysed, will be found to consist entirely in prospect. The only distinction between the selfish man, and the virtuous man, is that the imagination of the former is confined within a narrow limit, whilst that of the latter embraces a comprehensive circumference. In this sense, wisdom and virtue may be said to be inseparable, and criteria of each other. Selfishness is thus the offspring of ignorance and mistake; it is the portion of unreflecting infancy, and savage solitude, or of those whom

> toil or evil occupations [have blunted and rendered torpid;] disinterested benevolence is the product of a cultivated imagination, and has an intimate connexion with all the arts which add ornament, or dignity, or power, or stability to the social state of man. Virtue is thus entirely a refinement of civilised life; a creation of the human mind or rather a combination which it has made, according to elementary rules contained within itself, of the feelings suggested by the relations established between man and man.
>
> (W, VII, 75-76)

Love or compassion manifests itself as ethical and spiritual consciousness, an inward sense of virtue, based on forgiveness and wisdom, but the lack of love is expressive of selfhood, ignorance, and tyranny. Love belongs with sublime imagination, good, beauty, truth, justice, and liberty.

To perpetuate a moral order based on the conception of ideal love is precisely the concern of Laon and Cythna in The Revolt and of Prometheus and Asia in Prometheus Unbound. In both these works, love is the revolutionizing principle which seeks to create a new humanity by changing the hardened and selfish imagination into a sublime love-imagination, the world of woe and tyranny into a universal brotherhood, and the fallen body into a divine body. When Prometheus says, "I wish no living thing to suffer pain" (PU, I, 305), or when we hear the "joyous truth," "That Love makes all things equal . . . The spirit of the worm beneath the sod / In love and worship, blends itself with God" (E, 126-29), Shelley is not expressing an Arcadian fancy or a shallow escapism but a strong conviction in the ethical and spiritual power of the love-imagination. The price of love is infinite wisdom, heightened consciousness, liberty and justice. Babbitt's charge that the quality of Shelley's imagination is Arcadian and not ethical is without any substance.[32] In his profound conception that all the evil, hate, prejudice, injustice and tyranny of the world--and evil in Shelley is a potent force[33]--can be wiped out by the power of love, Shelley is in the company of Plato, Christ and Buddha. Again, the underlying idea in the infinite power of love presupposes a heroic consciousness to which the modern sensibility is perhaps unable to respond.

It is evident from his eulogy of Christ in the Defence and the "Essays on Christianity" that Shelley regards love as the central doctrine in the teachings of Christianity. The image of the serpent struggling in the repressive claws of the eagle in The Revolt--an image which incidentally bears resemblance to the emblem of Blake's The Marriage of Heaven and Hell[34]--is symbolic of the crippling of energy, humanity, or love. The assumption that Shelley's universe of love and good is too easily realizable or that it is based on a monolithic vision of good is not true. Nor is there any substance in the allegation that Shelley--like Blake--lacks proper understanding of the doctrines of Jesus.[35] But there is no doubt that Shelley's vision is affirmative, optimistic, and positive. For Shelley, love is the central principle which will transform human nature into divine nature and the universe of woe and tyranny into a regenerated paradise. In portraying in his poetry the unique vision of love as the restoring power of paradisal perfection and beatitude, Shelley, as Raine remarks, is the "poet of apokatastasis."[36]

We may, therefore, consider The Revolt, The Witch and Epipsychidion as three manifestations of Shelley's love-imagination or consciousness: The Revolt treats the idea of love as revolutionary good, hope and liberty; The Witch portrays the Witch as Venus (Aphrodite), the mythic deity of Primogenial Love; and Epipsychidion, like its literary prototype, Dante's Vita Nuova, deals with the archetype of love as eternal wisdom, grace and unity. The main purpose of the study is to illuminate the poem in a broader and more comprehensive sense of its "whatness,"[37] its total and integral meaning. To be more specific, my concern is both the image and the discourse,[38] the artistic process and the vision.

CHAPTER I

REVOLUTIONARY GOOD, LOVE AND HOPE:
A STUDY OF *THE REVOLT OF ISLAM*

> I DREAMED that Milton's spirit rose, and took
> From life's green tree his . . . [sic] Uranian lute;
> And from his touch sweet thunder flowed, and shook
> All human things built in contempt of man,--
> And sanguine thrones and impious altars quaked,
> Prisons and citadels . . . .
>
> --"Milton's Spirit"

I

The Revolt of Islam, first entitled *Laon and Cythna; or, The Revolution of the Golden City: A Vision of the Nineteenth Century*, marks an advance over the philosophical *Queen Mab* (including its revised version, *The Daemon of the World*) and *Alastor*, and is a legitimate precursor of *The Cenci*, *Prometheus Unbound*, *Hellas* and *The Masque of Anarchy*. Although some of the basic issues, such as the origin of evil, the function of revolutionary love in the universe, the struggle for equality, liberty and happiness, and the view of tyrants, kings and priests, that concern Shelley in *Queen Mab* are the same in *The Revolt*, their moral and philosophical scope is dramatized more comprehensively and poetically in *The Revolt*. Furthermore, *The Revolt* not only explores more extensively the mental voyages of *Alastor* but also presents a different treatment of the mind's continuous search for ideal beauty. Four significant concerns in *The Revolt* are the hero figure, the woman figure, the Christ-consciousness or revolutionary love, and the function of the imagination in fostering a community of mankind. The complete development and integration of these concerns are to be found, of course, in the total cosmic myth of Prometheus Unbound.

The central theme in The Revolt is the struggle for love, liberty, justice and hope cumulatively symbolized in the figure of Cythna, who is comparable to Asia in Prometheus Unbound. Liberty or imagination in The Revolt is imprisoned and enslaved as elsewhere in Shelley's work by custom, establishment and institutionalized religion, variously symbolized throughout his poetry by some kind of tyrant or despot like Othman, an Iberian Priest, Count Cenci, Jupiter or Mahmud. The Romantic-revolutionary imagination, which is identified as the suffering humanity and the self, and which as such is preoccupied with the fundamental responsibility of redeeming and emancipating love, liberty and justice, is embodied in Laon in The Revolt, in Prometheus in Prometheus Unbound and in Christ in the "Prologue" to Hellas. Shelley, like Blake, creates the myth of liberty in The Revolt, which develops with different patterns and perspectives in Prometheus Unbound, Hellas and "Ode to Liberty." The dialectics of the myth of liberty are the hero and the tyrant or good and evil. This mythic concern for liberty which is a dominant feature in the works of Shelley and Blake, and which can be found to a lesser extent in Thomson's The Seasons and Liberty as well as in Collins' Liberty, is an important function of the imagination.[1]

The Revolt deals with the French Revolution but only in a very special sense. As a contemporary event of great significance, the French Revolution provides an immediate cause and a basis for the imagination to perceive a universal and perpetual conflict between good and evil, liberty and slavery, and love and hate, together with the consequent revolutionary impact on the individual mind and on the world. But in Shelley's poem the Revolution as such and its historicity are transcended: the event becomes a universal and mythic reality of the imagination, encompassing a much more comprehensive response than that which would normally be discernible in a contemporary scene, rendered factually and historically.

The "succession of pictures" delineated in the poem are mythic states or responses of the mind to any situation similar to the one afforded by the French Revolution. Although we may be tempted to read the poem as a handy compendium to the French Revolution,[2] such a reading will yield only a limited response. Argolis, in spite of its easier geographical identification with Versailles or Constantinople, is the ruined republic and stands in contrast to the "Golden City" of the imagination, such as the resurrected Hellas, which is the vision of a new creation out of the bounds of time and space. Laon and Cythna are not historical figures of the French Revolution but archetypes of the imagination. The tyrant Othman can be compared to the French king, but he is really the universal figure of individual and collective oppression and tyranny, combining in himself the threefold attributes of accuser, judge and executioner.[3]

In _The Revolt_, Shelley's poetic vision encompasses a much larger realm of human experience than is commonly assumed by critics. The poem includes Shelley's moral, political and theological views on the nature of man and society. However, in expressing these views, Shelley does not, as Peacock alleges, transgress the "bounds of discretion" (W, I, 422) but attempts to "comprehend all that is sublime in man" (W, I, 410). In one sense, the French Revolution serves as an immediate cause and an agent for Shelley in assessing the scope and validity of his poetic radicalism. But in another sense, it helps him to trace the genesis of human revolt against evil and to seek a profound basis for the myth of liberty. How the love-imagination of the poet transforms ideas concerning politics, ethics, philosophy and metaphysics into poetry of fervent enthusiasm and passion, and how it transforms the contemporary happenings of the French Revolution into universal and mythic forms, are relevant to our understanding of the poem. The fatal and treacherous consequences of the French Revolution and its attendant happenings that had infected the literature of the age, including metaphysics and moral and political science, with cold pessimism and reactionary despair are sympathetically and enthusiastically dramatized by Shelley with a more teleological and epistemological interest than had been shown by others.[4] As a corrective to the errors and excesses of the French Revolution, The Revolt, as Shelley remarks,

> . . . is in fact a tale illustrative of such a Revolution as might be supposed to take place in an European nation acted upon by the opinions of what has been called . . . the modern philosophy, and contending with antient notions and the supposed advantage derived from them to those who support them. It is a revolution of this kind that is the beau ideal, as it were, of the French Revolution, but produced by the influence of individual genius and not out of general knowledge. The authors of it are supposed to be my hero and heroine, whose names appear in the title.
>
> (W, IX, 251)

The "individual genius" embodied in the hero and the heroine is the heroic consciousness or love. Shelley's view of the role of "individual genius" as being instrumental in effecting a moral and political revolution, such as the one which The Revolt treats, is as much a reaffirmation of his belief in the revolutionary character of the imagination as it is an interpretation of the moral nature of revolution itself. In fact, the conception of the moral and metaphysical nature of the struggle for good in The Revolt is Shelley's own interpretation of the historical revolution.

Of the Romantic poets, only Blake and Shelley seem to have been able to sustain the political radicalism so important to their imaginative lives and so vital in their maintaining optimistic faith in, and sympathy with, the French Revolution.[5] Shelley could never have shared the reactionary and conspiratorial political philosophy of Burke and his school,[6] which is based on fear and protectionism. Nor could he sympathize with the pessimism of the prophets of despair. His well-known denunciation of the conservatism and toryism of the Lake School[7] stems from his strong conviction that the free imagination, the very nature of which is republican and revolutionary, and "custom's hydra brood" which clips the wings of freedom and hope, cannot co-exist. Shelley's strong belief in the universal rights of man is more akin to the philosophies of Rousseau, Paine and Godwin than to the reactionary ideas which sought to curb the freedom of man by strengthening custom and law. His criticism of Malthus (cf. Preface to The Revolt) is in keeping with his conviction that only humanistic and universal laws based on love and equality should govern our existence. An important reason for Shelley's optimism is, of course, his ability to perceive in the Revolution a universal and mythic pattern of change and conflict, a version of which is given in Canto I of the poem. Shelley's optimistic trust in human perfection and his belief that he can still, after mankind has survived the gloom and despair, incite an active moral sympathy and love for common good lie behind the composition of the poem.[8] This strong optimism finds expression as the holy energy of the "sacred war" (W, IX, 315)[9] of the imagination, and of the holy and heroic verse with which the poet hopes to obliterate pessimism and "infectious gloom" (W, I, 242) and to kindle "a virtuous enthusiasm for those doctrines of liberty and justice, that faith and hope in something good, which neither violence, nor misrepresentation, nor prejudice, can ever totally extinguish among mankind" (W, I, 239).

The ideal revolution and the reconstruction of a liberated community of mankind, as envisaged in The Revolt, are based on love and "genius and virtue" (W, I, 240). "Love," declares Shelley in the Preface to The Revolt, "is celebrated everywhere as the sole law which should govern the moral world" (W, I, 247). However, Shelley does not take the existence of the "moral world" for granted, nor does he consider it as an ipso facto natural state. He seems to believe that such a unique moral world-order, the vision of the Golden City, needs to be brought into being by the power of the imagination. But at the same time, once such a moral world-order is realized, love will be "the sole law" of this universe. The tyrants, priests and kings have destroyed the essential and strong moral fiber that unites men into a community, and a new programme of regeneration must be based on love, but not on the force and tyranny of law and custom. Love as imagination is a means of fostering moral and mental freedom and a cosmic consciousness, a Weltanschauung. Cythna, the poet-heroine, affirms the doctrine of liberty and consciousness in aspiring "To live, as if to love and live were one" (VIII, 106). Love, manifesting itself as the revolutionary power of good, hope and liberty, effects all radical change in the individual mind and the universe. Thus, in Queen Mab, the tyrannical system of priests and kings collapses in the face of the visionary power of love. In The Revolt, Laon and Cythna, by their eloquence and love, dethrone Othman and change the hearts of people. In Prometheus Unbound, Demogorgon, the symbol of eternity, unseats the tyrannical and despotic God, Jupiter:

> The loathsome mask has fallen, the Man remains,--
> Sceptreless, free, uncircumscribed,--but man:
> Equal, unclassed, tribeless and nationless,
> Exempt from awe, worship, degree, the King
> Over himself; just, gentle, wise,--but man:
> Passionless? no: yet free from guilt or pain,
> Which were, for his will made, or suffered them,
> Nor yet exempt, tho' ruling them like slaves,
> From chance, and death, and mutability,
> The clogs of that which else might oversoar
> The loftiest star of unascended heaven,
> Pinnacled dim in the intense inane.
> (PU, III, iv. 193-204)

In Hellas, the vision of the "world's great age" (1060), which is brought about by Christ, is reminiscent of the radical power of love. Yet the conception of the "moral world," as is evident from the serpent and eagle symbolism in The Revolt and from the conflict between Prometheus and Jupiter, presupposes the co-existence of good and evil. Furthermore, it raises such important issues as the origin of evil and its eradication.

The imagination in Shelley, as stated earlier, is synonymous with love. The total "going out" of the imagination in sympathy with the other self and with humanity at large is the creative and redemptive act of renouncing selfhood, and, hence, of seeking fellowship and grace. More specifically, the effluence of the imagination suggests the archetypal pattern in which the heroic and creative energy functions, and, hence, the conception of the hero. The moment of "going out" is the merciful moment of reincarnation of the energy: that is the moment when the spirit of good, by revealing itself in the hero, pours itself in the universe of tyranny and woe, thereby displacing evil and creating a new world of happiness. Love is the creative power or the Dionysian-Eros principle, which in the fallen state degenerates into self-warring, self-destructive and lustful ego. This perverted and demonic power then represses and destroys its own source of life, the creative principle, the libido or the anima. In this state, the collective will and the individual will are at war not only with each other but also with everything else in the world. Love as universal sympathy and common sharing makes the man and the multitude a community of being, but when this power is perverted it manifests itself as a sadistic and despotic tendency of the mind which exploits the general sentiments of people by enslaving their sensibilities. In combining love and politics, Shelley views the function of the imagination and poetry as effecting creative and progressive change, a moral, ethical and spiritual revolution, a true regeneration and freedom in the self as well as in the world.

Love, the revolutionary imagination or energy, is in a state of continuous becoming, a process which goes on until becoming and being are one. Striving towards the moment of "eternal return" and aspiring to change and renewal, it is tortured and crucified on the altar of the world's body, which it seeks to redeem. This function of the revolutionary imagination is represented in the archetypal image of the crucified Christ or Dionysus. In Blake's work this revolutionary energy of the imagination is symbolically represented in Luvah, the Zoa of passion and love, who appears in the form of Luvah-Orc or Orc-Jesus, and is chained and crucified.[10] We may consider from this point of view the hero-archetypes in Shelley: Laon who is burnt alive, Prometheus who is chained to the rock of nature, and, in some degree, Ahaseurus, in Queen Mab and The Wandering Jew, who is a victim of social hypocrisy and religious destiny. As revolutionaries, Laon and Prometheus are poet-hero figures who have a total commitment to, and a complete vision of, the ideal and civilized state of mankind. Their commitment and vision are based on such principles as love, liberty, equality and self-sacrifice. Shelley regards Christ, the ultimate self-sacrificing hero, as a poet, prophet and revolutionary, and the poetry in his doctrines as essentially moral, expressing "the secret and eternal truths" (W, VII, 127).[11] Whether Laon and Prometheus are to be understood as Christianized and Platonized, or as the "culture hero[es]"[12] of Aeschylus and other Greek writers or as purified Satans, is an issue which relates to Shelley's total vision. We must recognize that Shelley's vision, insofar as the perfection and well-being of humanity are concerned, is influenced by all these philosophical and moral conceptions. Laon in The Revolt is partly a Homeric hero, fighting like Odysseus against the wrath of revengeful gods, and partly a combination of a Promethean Christ and a Platonic statesman.

Another important pattern in which love and visionary politics are perceived as analogous processes and thus combined is evident in the relationship between the psyche, the soul-self, and the epipsyche, who is as woman, the prototype of love-imagination, the created universe of love and liberty. Laon and Cythna are two aspects of the creative principle, for example, time and space, intellect and passion, imagination and its creation, or art and nature, whose union is creative and revolutionary. In the first version of the poem, Laon and Cythna are brother and sister, and their incestuous union is symbolic of revolution or new creation. Generally speaking, revolutions and revolutionary creations are the offsprings of the incestuous union of the twin principles of the imagination. We can trace back the theme of incestuous creation to the early Greek myths and to the story of creation in Genesis.[13] The relationship between Laon and Cythna is indicative of a pattern of transformation and growth of the inner energy into love, liberty and life. It must, however, be noted that their relationship, especially their separation and union, is manipulated by political and social forces. An antithetical pattern in which energy fails to take ethical and spiritual direction and, hence, degenerates into lust, warring passion and tyranny is witnessed in Othman's relationship with the enslaved women of his seraglio and with the multitudes. In Prometheus Unbound the relationship between Prometheus and Asia is in direct contrast to the relationship between Jupiter and Thetis. Laon and Cythna, the psyche and the epipsyche, together endeavour to create a paradise from the "wrecks of Eden." This new universe of free love and creation, as opposed to the one dominated by pervasive despotism, injustice and intolerance, is outside the domain of the mob-minded society.

Shelley's idea of free and liberated woman, and, hence, of society and nature, is a revolutionary but humanized conception of her being a co-redemptress and partner, marking denunciation of both Mariolatry and chthonic female mentality which are symbolic of empire, monarchy and churchdom. While tracing the evolution of poetic thought and its impact on moral freedom, Shelley argues in the Defence that the poetic principles of Plato, Timaeus, Pythagoras and Christ have been responsible for keeping the flame of liberty, equality and human dignity burning.[14] "The abolition of personal slavery," states Shelley, "is the basis of the highest political hope that it can enter into the mind of man to conceive. The freedom of women produced the poetry of sexual love. Love became a religion, the idols of whose worship were ever present. It was as if the statues of Apollo and the Muses had been endowed with life and motion . . ." (W, VII, 127-28). Hence, the unique and sublime vision of a new poetic world-order, of which love and liberty are vehicles, becomes the basis of Shelley's praise of the love-poetry of the Provencal Trouveurs, the apotheosis of Beatrice and the gradations of love in Dante, and the works of Ariosto, Tasso, Shakespeare, Spenser, Calderon and Rousseau, which "have celebrated the dominion of love, planting as it were trophies in the human mind of that sublimest victory over sensuality and force" (W, VII, 128). In Cythna, Shelley has provided an ideal embodiment of love as a sexual and ethical power of creation, as a poetic principle of moral freedom, and as a prophetic fire of poetry.

The poem, Shelley tells us, is "an experiment on the temper of the public mind, as to how far a thirst for a happier condition of moral and political society survives, among the enlightened and refined, the tempests which have shaken the age in which we live" (W, I, 239). The poetic undertaking and the method of awakening the sensibilities of the readers entail the creation of poetic images, pictures or representations of eternal truth and life, an expression of which, as Shelley says in the Defence, is poetry.[15] Furthermore, the poet's business is "to communicate to others the pleasure and enthusiasm arising out of those images and feelings, in the vivid presence of which within his own mind, consists at once his inspiration and reward" (W, I, 240). And Shelley provides a comprehensive statement about the types of images that the poem presents in unfolding the history of human struggle:

> It is a succession of pictures illustrating the growth and progress of [the] individual mind aspiring after excellence, and devoted to the love of mankind; its influence in refining and making pure the most daring and uncommon impulses of the imagination, the understanding, and the senses; its impatience at "all the oppressions which are done under the sun;" its tendency to awaken public hope and to enlighten and improve mankind; the rapid effects of the application of that tendency; the awakening of an immense nation from their slavery and degradation to a true sense of moral dignity and freedom; the bloodless dethronement of their oppressors, and the unveiling of the religious frauds by which they had been deluded into submission; the tranquillity of successful patriotism, and the universal toleration and benevolence of true philanthropy; the treachery and barbarity of hired soldiers; vice not the object of punishment and hatred, but kindness and pity; the faithlessness of tyrants; the confederacy of the Rulers of the World, and the restoration of the expelled Dynasty by foreign arms; the massacre and extermination of the Patriots, and the victory of established power; the consequences of legitimate despotism, civil war, famine, plague, superstition, and an utter extinction of the domestic affections; the judicial murder of the advocates of Liberty; the temporary triumph of oppression, that secure earnest of its final and inevitable fall; the transient nature of ignorance and error, and the eternity of genius and virtue.
>
> (W, I, 239-40)

Shelley makes plain that the poem deals with the "growth and progress of [the] individual mind aspiring after excellence, and devoted to the love of mankind . . . ." Inasmuch as the mind responds to social, political and moral issues by acting upon their original causes, it participates in the infinite and the universal. By reflecting upon the history of man's struggle for freedom and by creating myth of social concern, the mind identifies itself with the "eternity of genius and virtue." Apparently, the conception of the growth of the mind through a total commitment "to the love of mankind" is in direct contrast to that of the solitary poet of Alastor, who professes no concern for humanity. The same general view that imagery must inspire the mind towards great moral excellence is also expressed in the Preface to Prometheus Unbound:

> The imagery which I have employed will be found, in many instances, to have been drawn from the operations of the human mind . . . . We owe the great writers of the golden age of our literature to that fervid awakening of the public mind which shook to dust the oldest and most oppressive form of the Christian religion. We owe Milton to the progress and development of the same spirit: the sacred Milton was, let it ever be remembered, a republican, and a bold inquirer into morals and religion. The great writers of our own age are, we have reason to suppose, the companions and forerunners of some unimagined change in our social condition, or the opinions which cement it . . . . My purpose has hitherto been simply to familiarize the highly refined imagination of the more select classes of poetical readers with beautiful idealisms of moral excellence; aware that until the mind can love, and admire, and trust, and hope, and endure, reasoned principles of moral conduct are seeds cast upon the highway of life which the unconscious passenger tramples into dust . . . .
>
> (W, II, 172-75)

In spite of the nature of the ideas embodied in these images and their seemingly direct moral import, Shelley maintains that the poem "is narrative [but] not didactic" (W, I, 239). Queen Mab is frankly didactic, but not The Revolt, or even Prometheus Unbound. Relative to The Revolt, he has "made no attempt to recommend the motives which [he] would substitute for those at present governing mankind": he "would only awaken the feelings, so that the reader should see the beauty of true virtue, and be incited to those inquiries which have led to [his] moral and political creed, and that of some of the sublimest intellects in the world" (W, I, 239). It is in this light that we should consider Shelley's statement that The Revolt, with the exception of Canto I, is not didactic but narrative. The first canto is mythic and symbolic and it is an appropriate thematic prelude to the narrative of the next eleven cantos of the poem. This does not mean, however, that the narrative structure of the last eleven cantos is not mythic and symbolic. The narrative is mythic, especially because it transcends the localized and temporal version of the French Revolution and becomes "a story of human passion in its most universal character" (W, I, 239).

By mythic structure, I mean the structure of poetry that the Romantic-revolutionary poets have evolved as a cultural mode by displacing the old and traditional myth.[16] This mythic displacement is evident in Blake's revolutionary poetic, in Keats's Hyperion, and in The Revolt and Prometheus Unbound. Shelley, for example, reverses the conventional serpent and eagle symbolism in The Revolt. By making Laon and Cythna the victims of the Tyrant's wrath and viciousness, and by making evil, wrong and revenge temporarily triumph over good, love and hope, Shelley's imagination seeks to explore the capacity of heroic consciousness to suffer to endure and to love. The Promethean myth of universal struggle between good and evil is a larger development of the heroic idealism of Laon and Cythna. As Mary Shelley remarks in her Note on Prometheus Unbound:

> And the subject [Shelley] loved best to dwell on was the image of One warring with the Evil Principle, oppressed not only by it, but by all, even the good, who were deluded into considering evil a necessary portion of humanity. A victim full of fortitude and hope, and the spirit of triumph emanating from a reliance in the ultimate omnipotence of good. Such he had depicted in his last poem [The Revolt], when he made Laon the enemy and the victim of tyrants. He now took a more idealized image of the same subject.
> (W, II, 269)

The mythic conception of the hero in The Revolt also entails the ontological experience of the mind with reality. The social and moral idealism of the hero and the heroine, as is evident from Cantos I and XII, entitles their disembodied souls to the vision of unity. Thus the myth centers on the metaphysical idea of the ultimate triumph of good, a triumph that takes place in the spiritual world. The fabric of the myth includes two closely interrelated allegories, the social and the spiritual. It should be noted that the allegorical structure of the myth, especially the conception underlying the relationship between moral good and spiritual freedom, and, hence, the progress of the individual soul, seems to be inspired by The Republic and The Politicus of Plato.

Furthermore, Shelley introduces in the poem the element of romance; at one level, The Revolt is a lengthy story of love between Laon and Cythna. In The Revolt, Shelley has created a new Romantic epic[17] which, insofar as the narrative structure is concerned, has its affinities not only with The Iliad, The Aeniad and Paradise Lost, but also with the narrative epic romances of Tasso, Ariosto and Spenser.

In considering the structure of the poem, what is significant is not just the mythos, the form, or the dianoia, the meaning, but the way in which the two elements are unified, that is, how the artist gives form to the theme. In a broad and comprehensive sense, the mythos, according to Frye, is "a total body of verbal creation."[18] Insofar as the mythos of The Revolt is concerned, cantos I and XII, which are integral parts of the total structure, hold the key. The first canto, with its uniquely mythic-allegoric form, dramatizes the universal conflict between good and evil both in the cosmos and in the individual mind; it traces the history and genesis of the revolutionary or creative act; and finally it takes us on a visionary voyage to the world of spirit, which is the beginning and end of all art and life. In the Temple of Art the woman who conducts the poet on the polar voyage and who narrates most of Canto I is revealed, in fact, as none other than the spirit of Cythna. It is the spirit of Laon, however, who tells the allegorical tale of the next eleven cantos. Canto XII deals primarily with the retrograde journey of Laon and Cythna, which culminates in the Temple of Spirit. This "supernatural" structure[19] blends the mythic and human elements and gives the poem a unity of theme and of form, which I suggest is an innovative and perhaps a new kind of conceptual framework.[20] When Shelley says that the first canto is "purely introductory" (W, I, 239) or that it is "in some measure a distinct poem" (W, IX, 251)[21] he means that it does not stand apart from the rest of the poem, but that it has a unique and comprehensive structure which, so far as the dianoia is concerned, contains the total poem. It must be noted that the structure of Canto I dictates the way we read the rest of the poem. The universal pattern that Shelley has given to the poem is that of life itself, of the heroic journey of the spirit of good that appears in the body of the world and then returns to its disembodied source. It is this archetypal pattern that makes The Revolt more than a one-dimensional allegory of human adventure, which it would be if the poem depended only on thematic unity. Instead, it is a mythopoeic and comprehensive allegory of the human spirit as well as of love, liberty and good, encompassing anagogically all the moral, political and spiritual themes and ideas that moved Shelley.[22]

II

Canto I of The Revolt opens with the poet's successful ascent from the valley of despair, into which the contemporary poets, philosophers and moralists are said to have been thrown following the failure of the French Revolution, to the "peak of an aerial promontory" of vision where he sees the "golden dawn" of liberty breaking forth. The valley of despair and despondency is the valley of empty brooding and abstractions, of cold and insipid reasoning, of reactionary fear and terror, and of self-imprisonment and sickness unto death. The power of imagination ultimately liberates the poet from the nightmare of history, memory and despondency and takes him to the visionary realm in which he can envision a mythic pattern of universal and cosmic conflict between the forces of good and evil. Through a process of mythmaking, the poet not only transforms that which otherwise would have been a literature of social and political hysteria but also establishes a mode of perceiving the revolution in a totally different dimension of eternity and reality. Furthermore, by perceiving a mythic analogue to the revolution, the poet envisions the drama of man's struggle for happiness and his capacity to eliminate evil.

Standing on the "aerial promontory," the poet sees the revolution or the mythic creation arising out of the sea, the archetypal source of life. But the struggle thus mirrored in the sea is reflected upwards in the mid-air. With the appearance of the "golden dawn" of vision, the entire cosmos is seized with inward motion, caused by the warmth and energy of the sun. The frozen "firm earth" is gradually shaken from its dead slumber; the clouds and waves are awakened into life; and all the elements are actively responsive in the act of creation. A "blast of muttering thunder," a kind of inarticulate first word, bursts "in far peals along the waveless deep" of chaos, while "Long trains of tremulous mist" partially eclipse the sun. There follows "one horrible repose [which] did keep / The forests and the floods, and all around / Darkness more dread than night was poured upon the ground" (I, 16-18). But the wind, apparently a counterpart of the West Wind in the "Ode to the West Wind," fans up the storm of elemental creation:

> Hark! 'tis the rushing of a wind that sweeps
> Earth and the ocean. See! the lightnings yawn
> Deluging Heaven with fire, and the lashed deeps
> Glitter and boil beneath: it rages on,
> One mighty stream, whirlwind and waves upthrown,
> Lightning, and hail, and darkness . . . .
> (I, 19-24)

The recurring imagery of hush-like calmness and transitory pause, mist and darkness, intermittently followed by a loosening of cosmic motion from the grip of chaos, recalls the archetypal pattern of the creation of the universe. The imagery is also suggestive of the symbolic struggle between the principles of light and darkness. Ultimately, this chaos, the "fearful darkness," is cloven by "the irresistible storm," and the poet sees the blue sky of regenerated hope and liberty, "that opening spot of blue serene" (I, 32), beneath which the green ocean quivers "like burning emerald" (I, 33). But in the higher region the war is still going on, and the clouds are blown off like leaves in an autumn storm. As the cosmic war becomes "more fierce," the blue spot of vision grows "more serene." It is through this spot of vision, the arrested moment of time on a visionary plane of timelessness, that the poet sees the eternal and the mythic struggle between the warring opposites.

We may note Shelley's skillful use of phenomenology to portray the condition of the mind as well as of the cosmos. It is the phenomenology of the mind as a method of poetic perception: it portrays simultaneously the correspondence and unity that exists between the inner and the outer worlds of man. We may also note the mythopoeic process whereby the water of the sea is transformed into clouds which are continuously wafted and flitted by the fierce winds and storms and subsequently dissolved only to be reformed. The cloud imagery in the first six stanzas of Canto I, which is developed more extensively in "The Cloud," spells out the formative and mythic-organic process of the imagination. The cloud symbolizes the passion or energy of the imagination, and its varied forms and movements the state of becoming. Its association with Eros-desire, and, hence, with the serpent of good, is inevitable. As the war in the sky becomes "more fierce"

(I, 37), the visionary spot grows "more serene" (I, 39). And as the "blue light" finally pierces "The woof of those white clouds, which seemed to lie / Far, deep, and motionless" (I, 40-41), the poet sees "the pallid semicircle of the moon" (I, 42), passing through the sky in "slow and moving majesty" (I, 43):

> Its upper horn arrayed in mists, which soon
> But slowly fled, like dew beneath the beams of moon.
> (I, 44-45)

The moon is associated with the female principle, in whose contact the cloud softens into mist, which, in turn, melts into dew[23]--an image which is in contrast to that of clouds being turned into hail in the chaotic state.[24] As the poet witnesses these images of integrated and unified relations in nature, his vision becomes clear and profound:

> . . . the hue
> Of the white moon, amid that heaven so blue,
> Suddenly stained with shadow did appear;
> A speck, a cloud, a shape, approaching grew,
> Like a great ship in the sun's sinking sphere
> Beheld afar at sea, and swift it came anear . . . .
> (I, 49-54)

Bradley associates the image of "A speck, a cloud . . ." approaching "Like a great ship" at sunset with that of the Mariner's cursed ship in Coleridge's The Rime of the Ancient Mariner.[25] The cloud-like shape, the "winged Form," floats out of "that chasm of light," pursued by the storm "with fierce blasts, and lightnings swift and warm" (I, 63):

> For in the air do I behold indeed
> An Eagle and a Serpent wreathed in fight:--
> And now relaxing its impetuous flight,
> Before the aërial rock on which I stood,
> The Eagle, hovering, wheeled to left and right,
> And hung with lingering wings over the flood,
> And startled with its yells the wide air's solitude.
> (I, 66-72)

The serpent and the eagle, the good and the evil, and the light and the darkness are together symbolic of primal unity in man and the cosmos. Although the war between these contrary principles is ceaseless, the nature of the war is intellectual, imaginative and spiritual. Both the human mind and the cosmic imagination are engrossed with the problem of resolving dualism, and the kind of resolution provided in the archetypal unity is one of harmony and balance. This is basically true of Heraclitus' idea of harmony between universal contraries and of Swedenborg's conception of balance between heaven and hell. According to Swedenborg, man's spiritual freedom implies his ability to maintain "perpetual equilibrium between heaven and hell."[26] Blake, too, expresses in The Marriage of Heaven and of Hell the idea of essential unity and balance between the contrary principles, heaven and hell. In the fallen state, the split between these principles manifests itself in actual physical war or revolution, in which the warring opponents feed themselves on the energy which was once a primal unity. Thus the warring opposites become the tyrant and the slave, the oppressor and the oppressed; and usually the tyrant carries the day, though only temporarily, till another revolution appears on the horizon.[27]

The mid-air fight between the serpent and the eagle suggests an unhappy, if not a perverted, unity. The eagle with its feathers and scale, hoary beak and talon, and its ritualistic war dance is the image of a Jupiter's hungry and ravenous vulture, a beast of prey: "Around, around, in ceaseless circles wheeling / With clang of wings and scream, the Eagle sailed / Incessantly" (I, 82-84). "The Feather and scale" which are "inextricably blended," symbolizing liberty and justice in the ideal state, have now only ironic import:

> . . . bright scales did leap,
> Where'er the Eagle's talons made their way,
> Like sparks into the darkness;--as they sweep,
> Blood stains the snowy foam of the tumultuous deep.
> (I, 96-99)

The serpent, whose "mailed and many-colored skin" (I, 76) once "Shone thro' the plumes" (I, 77) of the eagle, still sustains his "crested head" (I, 80) which, being emblematic of rebellious energy and grandeur and dignity, looks, in confrontation, into the "Eagle's steadfast eye" (I, 81). While the eagle, "the vast bird" (I, 113), has at his disposal the tremendous "strength of unconquerable wings" (I, 114) and the weapon-like beak and talon with which to inflict the mortal blow on the adversary, the serpent uses his coils which are "twined within / By many a swollen and knotted fold" (I, 77-78). These coils and their "stiff rings" with which the serpent holds the Tyrant in his "suffocating grasps" symbolize the youthful and uncontrollable energy of the revolution. Furthermore, they are suggestive of the cyclical patterns of the revolutionary energy. Pitched in their "dark and wild turmoil," the combatants resort to several strategic devices to defeat each other. As the serpent sometimes locks the eagle's neck in his "adamantine coil" (I, 103), inflicting unbearable "pain and toil" on the enemy, he then "rear[s] on high / His red and burning crest, radiant with victory" (I, 107-08). But to break the "chain of torment" (I, 113), the eagle soars high on his powerful wings into the sky wherefrom it regains its energy to fight back.

The bitter and fierce battle, which should remind us of a similar archetypal conflict between Urizen and Orc in Blake, continues:

"Wile baffled wile, and strength encountered strength" (I, 118). "What life, what power," exclaims the poet, "was kindled and arose / Within the sphere of that appalling fray!" (I, 91-92). Finally, the day, not the clock-period, but the visionary period in the eternal time-scheme, somewhat like the Kalpa or Yuga, comes to a close, and so does the battle. The "mighty serpent," after he has become "lifeless, stark, and rent," is, in the image of the crucified Christ-Dionysus-Orc, "Hung high." As he falls into the sea, the eagle "with clang of wings and scream" (I, 125) is "Heavily born away on the exhausted blast" (I, 126). Since the battle is over, the tempest is also becalmed, but amidst this paradoxical calm the "red commotion / Of waves . . . and their fierce roar" (I, 129-31) sternly remind us that all is not in truth calm and that the battle will be resumed. The rise of the revolution and the succession of revengeful tyranny and power, symbolized in the victory of the eagle, a kind of skygod Jupiter, move in cyclical order, in which the revolutionary energy, as it grows old, becomes oppressive.

As the bloody battle comes to close, the poet, in the calm and clear evening, encounters a woman, "Sitting beneath the rocks upon the sand / Of the waste sea" (I, 137-38) and "Looking upon the waves" (I, 142), waiting for the serpent to come out of the sea. This madonna, the "fair Shape" (I, 145), who has apparently witnessed the entire struggle with great concern, is the co-sharer and redemptress of the serpent in his tragic fate:

> And when she saw the wounded Serpent make
> His path between the waves, her lips grew pale,
> Parted, and quivered; the tears ceased to break
> From her immoveable eyes; no voice of wail
> Escaped her; but she rose, and on the gale
> Loosening her star-bright robe and shadowy hair,
> Poured forth her voice; the caverns of the vale
> That opened to the ocean, caught it there,
> And filled with silver sounds the overflowing air.
> (I, 154-62)

She communicates with the serpent in their native language "whose strange melody / Might not belong to earth" (I, 163-64) but which is audible to the poet. This serpent-melody is the language of poetry, of intense wonder and deep wisdom of the unknown, of the realm of the unconscious, and of that art which communicates unity, harmony and permanence beyond death. (In fact, Shelley, in one of the cancelled passages of the Defence, directly associates the serpent with poetry.[28]) The imagery dealing with the woman's love for and sympathy with the serpent, her weeping and wailing, and her poetic communication with him is a parody of the traditional biblical story of the serpent and Eve. She again sits on the sands weeping, and renews "the unintelligible strain / Of her melodious voice and eloquent mien" (I, 174-75). As she unveils her bright mirror-like bosom, the serpent coils and rests in her embrace: the image as such is suggestive of the serpent as a symbol of the phallos of the Mysteries. The association of the serpent with the fertility principle and with Osiris is also implied. However, if we consider the woman as the mythic reincarnation of Cythna and, hence, of the female principle of the imagination, the serpent is naturally the embodiment of the spirit of Laon. She is the Kore-Persephone who weeps for her lord.

I shall return to the discussion of the woman figure later, but for the present let it suffice to say that she is the redemptress, torch bearer, guide and wise prophetess for the poet. Even in the most difficult moment of grief, she smiles, "yet sorrowing," and gives classic advice to the poet: "To grieve is wise, but the despair / Was weak and vain which led thee here from sleep" (I, 185-86). This indeed is the crux of Shelley's thought, reaffirming his faith in the revolutionary principle and his optimistic view of the survival of humanity. Despair and pessimism, as the woman seems to imply, lead man nowhere but to desolation, misery and sickness. But it is by the technique of sleep or vision that the poet is able to read the innermost chamber of his mind, the vast and deep recesses of the unconsciousness, leaving the world of history and sense-perception far behind and thereby experiencing truth and reality. For a fuller revelation of this truth, the woman invites the poet to take a "divine and strange" (I, 189) voyage with her and the serpent "o'er the deep" (I, 188), further into the unknown realm of the unconscious. As narrator of stanzas XXV-XLVII, one of the most important parts of Canto I, she reveals to the poet the subtle truth and wisdom of pure intuition, of which she is the embodiment. She presents a comprehensive poetic conception and analysis of the first principles. So far as the narrative technique is concerned, she is both the medium and the vision: as a medium, she objectifies the poetic perception of the universe and of that which the vision sees; and as a vision, she is her own voice.

Seeing the serpent in the woman's lap, the poet wonders, "Shall this fair woman all alone / Over the sea with the fierce Serpent go?"

(I, 192-93), but this query is not put to the woman until they reach the Temple. Here we have two types of perception: one of the world of experience in which the consciousness is tainted with sin and guilt and the serpent is considered as the evil principle as well as a detestable and poisonous reptile: and the other of the world of innocence in which the serpent as a creature of the imagination is archetypally associated with the principle of good and creative energy. But the two contrasting perceptions taken together belong to the ironic mode in which Shelley reflects on the origin and growth of evil and of sin and guilt: these are invented by man's selfhood, and then by his faulty and perverted education perpetuated as part of the tyrannical system. However, the poet, the woman and the serpent set sail in "A boat of rare device," though still nurturing the fear of the serpent:

> A boat of rare device, which had no sail
> But its own curved prow of thin moonstone,
> Wrought like a web of texture fine and frail,
> To catch those gentlest winds which are not known
> To breathe, but by the steady speed alone
> With which it cleaves the sparkling sea; and now
> We are embarked, the mountains hang and frown
> Over the starry deep that gleams below
> A vast and dim expanse, as o'er the waves we go.
> (I, 199-207)

The woman's boat of vision, which may be compared with the "little shallop" of the poet of Alastor and the boat of the Witch of Atlas,[29] is the vehicle for revealing to the poet the true visionary perspective and eternal wisdom with which he will cast off his perverted perception of doubt, despair and fear. The boat-journey on the sea is symbolic of the journey of the imagination into the unconscious, the source of reality. By embarking upon the boat of the imagination and by accepting the woman as his guide and teacher the poet hopes to reach the source of poetry and life. However, the pervasive boat symbolism in Shelley, which suggests that the poet as a pilgrim of eternity is continuously searching for reality, can be understood best in the context of the total motif of voyage, sea (or river) and destination. The poet of Alastor seeks ultimate release from life, and the Witch of Atlas, too, undertakes a voyage by boat to the Austral paradise. Insofar as The Revolt is concerned, the destination of the boat is the Temple of the Spirit. In Canto XII, where a more detailed account of this vehicle of the soul and imagination is provided, the disembodied spirits of Laon, Cythna and the child sail on a "divine canoe" to the Temple of the Spirit.[30]

As remarked earlier, the nature of the voyage that the poet undertakes with the woman is both epistemological and ontological. The woman tells the "majestic theme" of the birth of "life and thought," and of the origin and growth of evil:

> Know then, that from the depth of ages old,
> Two Powers o'er mortal things dominion hold,
> Ruling the world with a divided lot,
> Immortal, all-pervading, manifold,
> Twin Genii, equal Gods--when life and thought
> Sprang forth, they burst the womb of inessential Nought.
> (I, 220-25)

Volney's Les Ruines, which has been suggested as a possible source for The Revolt,[31] deals with the idea of the "twin genii" of the two constellations, the two contending and opposing forces, "Twin Genii, equal Gods" of good and evil, directing the world-order in self-sustained equilibrium. However, the conception is undoubtedly suggestive of the Oromazes-Ahrimane conflict of the Manichaean dualism, known to Shelley through J. F. Newton's interpretation of the Dendera Zodiac, and

Peacock's Ahrimanes.[32] In the myth of the Zodiac, the forces of Oromazes, the creator Brahma and the preserver Vishnu, and those of Ahrimanes, the destroyer Siva and the restorer Krishna, are actually a fourfold unity of the cosmic mind. The zodiacal pattern of creation, preservation, dissolution and restoration--which Shelley uses in the "Ode to the West Wind"--is cyclical and continuous, not on the commonly understood horological time, but rather on cosmic time, in which merciful time regulates and unifies the fourfold function of the creative energy in the universe. However, it is in the quarter of Ahrimanes (Siva-Jupiter) that the dissolution of life occurs, a condition which is analogous to the return of life to the state of matter or darkness; and as this condition persists, evil flourishes, and man turns into a beast of prey. With the loss of equilibrium of the forces of Oromazes and Ahrimanes, and hence, with the fall of man, the original unity and continuity of the zodiacal order are disrupted, and the fallen condition of man is indefinitely prolonged until the return of the age of restoration. As Shelley seems to interpret the zodiacal myth and its cosmology, the fallen condition of man or the origin of evil is the consequence of the weakening of the imagination, and the period of restoration marks its restrengthening into unity.

But the mere identification of sources is of little or no consequence unless we recognize how Shelley, in order to portray universal conflict between good and evil in the individual mind and in the cosmic mind, and human persecution and suffering through the ages, has blended the Zoroastrian motif of dualism, the Platonic dualism between the principles of light and darkness, the biblical myth of the fall, and history into a fresh mythic pattern, a new typological structure. In juxtaposing the Manichaean dualism and the biblical myth, Shelley correctly assumes that "Christianity itself is so deeply imbued" with the former.[33] By combining the two myths Shelley traces the course of perversion of public perception which identifies the serpent with evil and the eagle with good. Furthermore, Shelley considers the zodiacal myth and the Manichean dualism interwoven, not as a manifestation of passive determinism or as a destiny written by a Nobodaddy, but as an archetypal pattern of perception of the conflict that goes on in the self. As Shelley remarks,

> The Manichaen philosophy respecting the origin and government of the world, if not true, is at least an hypothesis conformable to the experience of actual facts. To suppose that the world was created and is superintended by two spirits of a balanced power and opposite dispositions, is simply a personification of the struggle which we experience within ourselves, and which we perceive in the operations of external things as they affect us, between good and evil. The supposition that the good spirit is, or hereafter will be, superior, is a personification of the principle of hope, and that thirst for improvement without which, present evil would be intolerable. (W, VII, 87)

In the beginning the "Twin Genii," who govern their respective hemispheres, "burst the womb of inessential Nought," which is the chaos, the firmament or the cosmic egg. The spectacle of creation, emerging out of chaos, is witnessed by "the earliest dweller of the world," who

> . . . alone
> Stood on the verge of chaos: Lo! afar
> O'er the wide wild abyss two meteors shone,
> Sprung from the depth of its tempestuous jar:
> A blood red Comet and the Morning Star
> Mingling their beams in combat--as he stood
> All thoughts within his mind waged mutual war,
> In dreadful sympathy--when to the flood
> That fair Star fell, he turned and shed his brother's blood.
> (I, 226-34)

The image of combat between the blood-red Comet and the Morning Star is analogous to that of the mid-air battle between the eagle and the serpent. The blood-red Comet is the eagle, the principle of evil, and the Morning Star, the "fair Star," that falls in the combat is the serpent, the principle of good. The blood-red Comet,[34] with its association of blood and red, is the symbol of unruly and selfish power, of chaos and disorder, and of deluge, which devours love, mutuality and forgiveness as symbolized by the Morning Star. The Morning Star is Venus, the "light-bringer," and it generally refers to Lucifer, the fair and fallen angel. The struggle between Lucifer, the Morning Star, and the Comet, and the consequent fall of the former recounts the biblical story, according to which Satan is judged, punished and then expelled from heaven by the avenging power. In this Lucifer-Satan association, Shelley's republican and democratic imagination sympathizes with the ideals of revolt, love, liberty and equality as moral values of the highest order, in opposition to oppression, slavery and violence, which rest in the so-called ruler of the universe. In Adonais, the place that Shelley in his scheme of heaven assigns to Keats's immortal spirit is not the sun but the Morning Star.

The astrological symbolism, as it develops in stanzas XXV and XXVI, alludes to the fall of the cosmic man and the victory of Ahrimane. In stanza XXVI, Shelley speaks of "the earliest dweller of the world" as the one who alone witnesses the first creation emerging out of chaos and who "shed[s] his brother's blood." In biblical terms, that dweller is Adam, the cosmic man. The battle between the Comet and the Morning Star is symbolic of the divisive struggle between good and evil in his own mind. In unity, the two "mingle their beams," but as envy, malignance, baseness and self-righteousness overpower him, he as a tyrant "shed[s] his brother's blood." It may be noted that in the combat the "fair Star" of good falls to the flood. In the biblical sense, the flood is a manifestation of God's wrath and judgment; considered in the context of the Zodiac, it signifies the time-cycle in which Ahrimane takes over the universe. However, the sense in which Shelley uses the image of flood seems to combine both these associations. The flood is symbolic of Adam's own mental deluge of self-righteousness--the state in which he upsets the delicate balance between the "Twin Genii." The cosmic man fell because of the division between energy and reason and because of the perversion of the latter into self-righteousness, vengefulness and judgment. This division of the unified imagination marks the beginning of oppressive law which is symbolically represented by Jupiter in Prometheus Unbound. In this fallen state of Jupiter or the cycle of Ahrimane, once man becomes tyrant and tastes blood of his fellow man he perpetuates the endless cycle of bloody violence and tyranny. The compulsive condition of the mind under which the first murder was committed is described as "dreadful sympathy" (I, 233). This shedding of a brother's blood, which is symbolic of the murder of love and humanity, and of the "primal eldest curse" that, as Claudius admits in Hamlet, befalls to his fate,[35] is, for Shelley, the starting point of all evil.

The woman's account of the origin of evil, especially the cosmic dualism between the serpent and the eagle and the temporary defeat of the principle of good, constitutes the basis of a much larger dramatic conflict between Prometheus and Jupiter in Prometheus Unbound. As Woodberry remarks,

> The myth here [in stanza XXV] invented by Shelley to typify the conflict of the principles of Good and Evil as shown in man's social progress is the most imaginative and elaborate presentation of this ancient idea in modern literature. The identification of the Morning Star, changed into the snake, with the Spirit of Good, and of the Ruling Power with Evil, a not unparalleled reversal of Christian symbolism, anticipates the conception of the relation of Good and Evil in PROMETHEUS UNBOUND.[36]

Not only is the conception of constant strife between good and evil as a means of man's moral and spiritual progress common to The Revolt and Prometheus Unbound, but the tragic victimization of the serpent by the eagle also parallels the victimization of Prometheus by Jupiter. I have already referred to Mary Shelley's observation on the continuation of the theme of The Revolt in Prometheus Unbound:[37] she maintains that "the subject [Shelley] loved best to dwell on was the image of One warring with the Evil Principle" (W, II, 269). Basic to the understanding of this central image is Shelley's evolutionary view of human nature and civilization: man's goodness and moral strength grow in proportion to his capacity to fight against evil and to endure with love and wisdom. Therefore, it is not because of a mere strategy to depict an exaggerated picture of evil and suffering but because of a deep-rooted conviction in man's capacity to perfect his own nature that in the dramatic struggle between good and evil Shelley conceives the principle of good as an archetypal victim. In this regard, the woman's view of man's evolution as a social and moral being and his effort to achieve such progress as would insure his own individuality is similar to Asia's in Prometheus Unbound (cf. II, iv, 32-109). Both seem to imply that as the human mind continues to strive for perfection, happiness and liberty, it is pitted against its own self which, after separation from imagination, manifests itself as custom or law. Therefore, the struggle between good and evil is the struggle between intuitive imagination or vision and reason. But it is only by going through the cyclical war between Oromazes and Ahrimane, or Saturn and Jupiter that man can achieve social and moral progress as well as true individual freedom.

Evil, as the woman seems to suggest, grows as a vicious tendency of the mind to be self-righteous; it brings division, war, and destruction; and, ironically, it triumphs over good and becomes the ruling power of this world of woe:

> Thus evil triumphed, and the Spirit of evil,
> One Power of many shapes which none may know,
> One Shape of many names: the Fiend did revel
> In victory, reigning o'er a world of woe,
> For the new race of man went to and fro,
> Famished and homeless, loathed and loathing, wild,
> And hating good--for his immortal foe,
> He changed from starry shape, beauteous and mild,
> To a dire Snake, with man and beast unreconciled.
> (I, 235-43)

The triumph of "the Spirit of evil / One power of many shapes," "One Shape of many names," is the triumph of Ahrimane, which marks the division of the unified will, the imagination, into will as reason and consciousness. Thus separated from love and compassion, the will, by virtue of its own fear and negation, is hardened into a demonic and repressive power which destroys all consciousness in the self. This perverted will, both individual and collective, manifesting itself as selfhood, hubris, tyranny, violence, revenge and injustice--in fact, all that the eagle in The Revolt and Jupiter in Prometheus Unbound represent--is, according to Shelley, the evil principle which is directly at war with the good. By its very nature evil, as demonic and overriding will, superimposes its dominion over good and truth. Shelley's conception of evil or wilful rejection of love and imagination as negation of humanity and brotherhood, and as disunity in the self, which is in sharp contrast to that held by institutional and traditional Christianity, is both moral and metaphysical, and radical and Platonic.[38] Shelley, it must be noted, clearly recognizes that evil is a potent force with which mankind must reckon. As Laon remarks: ". . . evil casts a shade / Which cannot pass so soon" (XI, 133-34).[39] However, the Ahrimanic cycle of evil can be reversed by the release of the hardened will: that is, by the realization of primal and unified will, like that of Laon or Prometheus, through love, imagination and suffering.

The fiend who revels in his proud victory of having shed the first blood of brotherly love and who thus reigns over this "world of woe" (I, 238), driving the human race "Famished and homeless (I, 240), is the personification of evil, the devil, popularly called God, the ruling power of this world. In utter hatred and vengeance, this evil power changes Lucifer, the "starry shape, beauteous and mild" (I, 242), into "a dire Snake," thus leaving "man and beast unreconciled" (I, 243). In forcing upon Lucifer the flagrant metamorphosis of a snake--an act which is accomplished in fear and revenge--the fiend proves that he is really a devil of perversion and disunity. The irony is that Lucifer, the good, whom the fiend as a victorious accuser literally associates with the poisonous snake, is his own original part. The metamorphosis as such suggests that the fiend has transferred his own "sinful conscience" to the snake. However, this forcible perversion and degeneration from myth to history to metamorphosis continues, as evil is further fanned by evil:

> The darkness lingering o'er the dawn of things,
> Was Evil's breath and life: this made him strong
> To soar aloft with overshadowing wings;
> And the great Spirit of Good did creep among
> The nations of mankind, and every tongue
> Cursed, and blasphemed him as he past; for none
> Knew good from evil, tho' their names were hung
> In mockery o'er the fane where many a groan,
> As King, and Lord, and God, the conquering Fiend did own.
> (I, 244-52)

Evil, the darkness, becomes the airpower of the skygod, the eagle whose overshadowing and high-soaring wings are instruments of perpetuating tyranny, domination and manipulation. But "the great Spirit of Good," like Plato's daemon of love, creeps on earth in humility and forgiveness "among / The nations of mankind" for their salvation. Cursed by the ruling power of heaven to crawl on his belly as an avowed enemy of the human race, the serpent is still, ironically enough, "cursed and blasphemed" by "every tongue," without, of course, being able to differentiate between good and evil. But the mental and spiritual impotence which fails to know good from evil is the general mentality of the enslaved masses, the suffering multitudes, who helplessly and apathetically accept the loss of liberty and wisdom as their destiny. Since their perception is controlled by authority and determinism, and by the machinery of sin, guilt and expiation, they not only confuse good with evil but also accept the received doctrines of that despotic and avenging power which reduces them to slaves of fear, hate and ignorance. Consequently, they accept this power of evil as their god, who is actually the devil, and the serpent, the good, as evil. The masses groan in their suffering and woe, ironically hoping for love, liberty and happiness, but because of the lack of the necessary intellectual power and wisdom they still address the cause of their present destiny as "King, and Lord, and God." Wisdom or intellectual power, as Shelley seems to have understood it, is the full capacity of the man's mind, a kind of highly developed and strong moral sense or integrity which serves as a cleaver between good and evil.[40] The loss of wisdom, therefore, implies the loss of moral sense and courage, and, hence, correct perception. Ideally speaking, god or lord resides in the human mind: it is a metaphor for creative energy or wisdom. Thus Shelley's criticism is directed at "the conquering Fiend" and its overbearing "shapes" and agencies, such as the church, and the priestcraft and the state, which condition mass perception and smother the moral conscience and integrity of the individual mind. In return, this perverted mass perception, as shaped by the various vested interests, responds like a conditioned reflex by identifying the deity of wrath, revenge, error, hate and violence with the Supreme Being. Such popular perception of the deity, says Shelley in the Preface to The Revolt, appears "erroneous and degrading," and injurious to the benevolent character of the Supreme Being. It is this superstitious conception of the Supreme Being, which, as he clarifies, is "spoken against, but not the Supreme Being itself," and is "widely different from [his] own" (W, I, 246-47).

The picture of the Tyrant, the conquering power, is developed extensively in stanzas XXIX-XXX:

> The fiend, whose name was Legion; Death, Decay,
> Earthquake and Blight, and Want, and Madness pale,
> Winged and wan diseases, an array
> Numerous as leaves that strew the autumnal gale;
> Poison, a snake in flowers, beneath the veil
> Of food and mirth, hiding his mortal head;
> And, without whom all these might nought avail,
> Fear, Hatred, Faith, and Tyranny, who spread
> Those subtle nets which snare the living and the dead.
>
> His spirit is their power, and they his slaves
> In air, and light, and thought, and language dwell;
> And keep their state from palaces to graves,
> In all resorts of men--invisible,
> But when, in ebon mirror, Nightmare fell,
> To tyrant or impostor bids them rise,
> Black winged demon forms--whom, from the hell,
> His reign and dwelling beneath nether skies,
> He loosens to their dark and blasting ministries.
> (I, 253-70)

The image of the Fiend is clearly that of the destroyer Ahrimane, the evil principle, the author of "Death, Decay, / Earthquake and Blight, and Want, and Madness pale, / Winged and wan diseases." The persecuting power spreading its "subtle nets" of "Fear, Hatred, Faith, and Tyranny" should remind us of the figures of Urizen and Nobodaddy in Blake. These "subtle nets" of institutional religion, of coded morality, and of abstract moral law are enforced by the "Black winged demon forces," the slaves of the Fiend. The "subtle nets" and the "Black winged demon forces" together are the wheels within wheels[41] of the demonic and tyrannical machine of the great Fiend, the Nobodaddy: it must engender sin-centered consciousness, and pervert the mind, so that man lives in constant fear of guilt and expiation, and it must inflict pain and torture in "dreadful sympathy." In a slightly different sense, this is true of social, governmental and any other similar machine. The whole mechanism works as a chain reaction in which man is deprived of his basic liberty, so that he is finally no more than a dancing puppet, a slave or another instrument of the system. Having been thus subjected to this sort of violence, physical, emotional and intellectual, the mind loses its moral capacity and vision. As instruments of torment, persecution and vengeance, the "Black winged demon forms" are manifestations of evil conscience and of sin and guilt. Yet, at another level, they are the whips of social and moral law. They dwell "In air, and light, and thought, and language," extending their dominion "from palaces to graves, / In all resorts of men." Although they are invisible, their dark and blasting power becomes available to the Tyrant in his nightmare of despair and fear.

The Fiend with a host of infernal demons is a despot, a Jupiter with his furies and the elect; and the warfare that he wages in fear and despair simply furthers his despotism. Ultimately the image that Shelley presents is that of the demonic and destructive will, of the inflated religious and social ego, and of the power of disorder and experience.

Shelley's central thesis is that such a despotic and tyrannical power, the author of evil, must not be confused with the universal being, the power which is benign, benevolent, and creative. The malevolent, revengeful and persecuting power is the devil, and not the one whose attributes are forgiveness, love and humanity. God, as Shelley understands Christ's use of the term, is "the interfused and overruling Spirit of all energy and wisdom within the circle of existing things" (W, VI, 230). In explaining how this "overruling Spirit" generally affects existence, Shelley further identifies the nature of this power:

> We live and move and think, but we are not the creators of our own origin and existence, we are not the arbiters of every motion of our own complicated nature; we are not the masters of our own imaginations and moods of mental being. There is a Power by which we are surrounded, like the atmosphere in which some motionless lyre is suspended, which visits with its breath our silent chords, at will. Our most imperial and stupendous qualities--those on which the majesty and the power of humanity is erected--are, relatively to the inferior portion of its mechanism, indeed active and imperial; but they are the passive slaves of some higher and more omnipresent Power. This Power is God. And those who have seen God, have, in the period of their purer and more perfect nature, been harmonized by their own will to so exquisite [a] consentaneity of power as to give forth divinest melody when the breath of universal being sweeps over their frame.[42]
>
> (W, VI, 231-32)

Although paradoxically this power, according to Christ, is omnipresent, its mainsprings lie within. Its effective realization is the result of purity of mind and heart, or the development of the faculty of will or imagination, through wisdom, love, compassion and forgiveness. The act of redeeming inner divinity, whereby the imagination participates in the universal consciousness, is the crux of Christ's saying that virtue is its own reward. The inculcation of moral virtue implies perfecting the human form in the image of the divine being: that is, making the human form divine and forging the Promethean will. But as soon as this power is perceived as a "paternal Monarch," an anthropomorphic deity, an external superintending and governing power who controls the human destiny by a system of rewards and punishments, of pain and retaliation, and of sin and guilt, the image of god thus presented, maintains Shelley, is simply "incompatible" with the one that Christ implies in his doctrines.

For distorting the image of the benignant power and for confounding it with the power of wrath, persecution and vengeance, Shelley, of course, blames the historians of institutional religion and the priestcraft. The god of wrath and tyranny is the embodiment of the religious ego and collective will of the priestcraft, and is at once the negation of that power which, according to Christ, is the source of overflowing happiness, justice, equality and freedom. It is the demonic imagination, the ego, which invents cunning machinery, the "subtle nets" of "Fear, Hatred, Faith, and Tyranny" (I, 260), in order to imprison man's basic divinity and freedom. The omnipotent and autocratic god of established and institutional religion, a direct image of which is a king, a ruler or a victor, is not the image of the loving and forgiving power whose very nature is free from revenge, ambition and dominion. Omnipotence and autocracy,[43] of which the Fiend boasts, are the distinguished marks of pride, sadism and despotism; and these are generally associated with empire, victory and oppression. The empire and power that are projected on the sky as heaven and glory of a false skygod are, in fact, poetic representations of what is actually enacted on this earth. In this sense, the "paternal Monarch" sitting on the seat of judgment in heaven and a king with his throne and empire on this earth are similar images. But the very foundations of omnipotence, autocracy, pride and despotism rest on fear, hatred, and tyranny. As Asia says in Prometheus Unbound, "to be / Omnipotent and friendless is to reign" (II, IV, 47-48). The despotic omnipotence, the autocratic selfhood, first creates a loveless universe, for which Shelley's metaphor is a "desert" or "a ravaged garden," and then rules it by a tyrannical system based on fear, revenge and hatred. Therefore, this omnipotent power which lacks moral integrity and wisdom is not an image of the supreme being who is the moral and spiritual principle of this universe but that of the demonic and perverted will.

Precisely for the reasons mentioned above, Shelley maintains that "Milton's Devil as a moral being is as far superior to his God, as one who perseveres in some purpose which he has conceived to be excellent . . ." (W, VII, 91).[44] Shelley means that the God of Paradise Lost, whose intent is solely governed, not by forgiveness, love and equality, but by revenge, punishment and victory, and consequently whose heaven is a place torn with jealousy, strife and persecution, is not the embodiment of moral virtue. Furthermore, the oppressive and victorious God of Paradise Lost is the real devil, the allegorical version of the malignant Father or God of self-righteousness and organized religion, whereas Satan, the Promethean rebel, who is condemned and cast into hell, is the embodiment of grandeur and heroic energy. But Satan's courage to rebel against this unjust and ambitious power, the sanctimonious righteousness, his painful endurance and endless suffering following his expulsion from heaven, and his persistent refusal to submit show his superior moral strength. Insurrection, struggle, suffering and sacrifice, symptomatic as these are of the archetypal pattern of the functioning of the revolutionary and heroic energy, are executions of the moral will against that part which has degenerated into malignant hubris and immoral non-self. Hence, Shelley says that "Nothing can exceed the grandeur and the energy of the character of the Devil as expressed in Paradise Lost" (W, VII, 90).

By attributing "no superiority in moral virtue to his God over his Devil," Milton has not only "violated" the traditional and popular belief but has also "conferred on the modern mythology a systematic form" (W, VII, 91). He has "divested him [the Devil] of a sting, hoofs, and horns; clothe[d] him with the sublime grandeur of a graceful but tremendous spirit--and restored him to the society" (W, VII, 92). The "great picture" of the heroic energy, as Shelley seems to have understood Milton's republican imagination, is modelled "according to the laws of epic truth; that is, according to the laws of that principle by which a series of actions of intelligent and ethical beings, developed in rhythmical language, are calculated to excite the sympathy and antipathy of succeeding generations of mankind" (W, VII, 91). "The writer who would have attributed majesty and beauty to the character of victorious and vindictive omnipotence," adds Shelley ironically, "must have been contented with the character of a good Christian; he never could have been a great epic poet" (W, VII, 91). This Romantic-revolutionary reading of Paradise Lost may shock those who seriously believe that the objective of the poem is to justify the ways of God to man, but Shelley's is not the only voice. Blake expresses a somewhat similar view: "But in Milton; the Father is Destiny, the Son, a Ratio of the five senses, and the Holy Ghost, Vacuum . . . . The reason Milton wrote in fetters when he wrote of Angels & God, and at liberty when of Devils & Hell, is because he was a true Poet and of the Devil's party without knowing it."[45] It should, however, be noted that although Shelley lauds Milton's revolutionary treatment of Satan in Paradise Lost, he does not consider Satan as an ethical hero.

Shelley seems to believe that an ideal hero is an ethical being and that the ethical function of the imagination cannot be incompatible with the truly religious ideal. In the Preface to Prometheus Unbound, Shelley makes it clear that Milton's Satan, while being superior to his God, is certainly not the ideal figure of a hero:

> Prometheus is, in my judgment, a more poetical character than Satan, because, in addition to courage, and majesty, and firm and patient opposition to omnipotent force, he is susceptible of being described as exempt from the taints of ambition, envy, revenge and a desire for personal aggrandisement, which, in the Hero of Paradise Lost, interfere with the interest. The character of Satan engenders in the mind a pernicious casuistry which leads us to weigh his faults with his wrongs, and to excuse the former because the latter exceed all measure. In the minds of those who consider that magnificent fiction with a religious feeling it engenders something worse. But Prometheus is, as it were, the type of the highest perfection of moral and intellectual nature, impelled by the purest and the truest motives to the best and noblest ends.
>
> (W, II, 171-72)

That Shelley is essentially redefining the Romantic epic--epic hero, epic truth and epic poet--is highly relevant to our understanding of The Revolt. What obviously ensues from the foregoing discussion is that the epic hero in Shelley is the Christ-Son-Prometheus figure who is the embodiment of heroic and creative energy, moral and spiritual conscience, and the ideals of truth, liberty, love and wisdom.

A distinction must be made between the devil of popular and public morality, and that of Milton, Blake or Shelley. In the popular perception projected by institutional religion and morality, the devil is the personification of evil, and, as pointed out earlier, is variously associated with Lucifer, Satan and the serpent. In the essay "On the Devil, and Devils," Shelley wonders why the devil has been wrongly associated in religion and literature with Lucifer, the fallen angel, "except from a misinterpreted passage in Isaiah, where that poet exults over the fall of an Assyrian king, the oppressor of his country: 'How are thou fallen, Lucifer, king of the Morning!'" (W, VII, 103). As for the view expressed in the Old Testament, according to which the serpent is said to have betrayed the first human pair into eating the forbidden fruit, and was subsequently condemned to crawl on his belly, Shelley holds the Jewish mythology responsible for this symbolic association. But the Christians, maintains Shelley, "have turned this Serpent into their Devil and accommodated the whole story to their new scheme of sin and propitiation, etc." (W, VII, 104). In the Notes to Queen Mab, Shelley clearly denounces this "miserable tale of the Devil, and Eve, and an Intercessor," though still affirming his belief in the "hypothesis of a pervading Spirit coeternal with the universe" (W, I, 135, 146). The Greek philosophers, according to Shelley, did not introduce the devil, but they could account for evil by hypothesizing that "matter is eternal, and that God in making the world . . . moulded the reluctant and stubborn materials ready to his hand, into the nearest arrangement possible to the perfect archetype existing in his contemplation" (W, VII, 88-89). According to this Greek notion, especially as developed by Plato, it is the unregenerate matter, body or flesh, which is imperfect and evil, and which is brought to life, and hence, redeemed by the creative power of good. But the Christian theologians, because of their conception of God as being omnipotent, have rejected the Greek hypothesis "on the ground that the eternity of matter is incompatible with the omnipotence of God" (W, VII, 89). Hence, Shelley remarks:

> Like panic-stricken slaves in the presence of jealous and suspicious despot, they have tortured themselves ever to devise any flattering sophism, by which they might appease him by the most contradictory praises--endeavouring to reconcile omnipotence, and benevolence, and equity, in the Author of an Universe where evil and good are inextricably intangled and where the most admirable tendencies to happiness and preservation are for ever baffled by misery and decay. The Christians, therefore, invented or adopted the Devil to extricate them from this difficulty.
>
> (W, VII, 89)

The devil, according to theologians, was originally an angel, but, as a consequence of his rebellion against the omnipotent power, he is judged guilty, driven into hell, and later reduced to the lowest form of life as a lacerated and brazen serpent. God subjects the devil to torments, revenge and punishment, and in return the devil inflicts similar penalties on the sinner. What Shelley means is that God and his creation, the devil, are co-partners in the threefold role of an accuser, judge and executioner--actively engaged in "judging, damning and then tormenting the soul of a miserable sinner" (W, VII, 95). The devil as "Διάβολος,an Accuser" tempts and torments Job, "so that God might damn him" (W, VII, 93). He is "the Informer, the Attorney General, and the jailor," and an "active magistrate" who with his "army of spies and informers" (W, VII, 94) controls hell on this earth. It may be mentioned that Blake employs similar imagery for his Nobodaddy. However, Shelley makes plain that the real devil is this malignant god of theology and institutional morality, an image of hubris, omnipotence, victory and revenge, which is completely antithetical to that of the benevolent and merciful power as found in the doctrines of Jesus. The epistemological paradox is that organized religion has not only perversely associated the image of this wrathful and revengeful power with Jesus,[46] but has also, by fear and violence, forced the public mind to accept the varied perversions of this wrongful association, more as dogma than as myth. As Prometheus says, "Evil minds / Change good to their own nature" (PU, I, 380-81).[47] Shelley and Blake use the term devil only ironically, implying that what people generally believe to be the devil is actually the heroic energy with which the collective ego, popularly described as god, is always at war. An important point in Shelley's criticism of Paradise Lost is that he credits Milton with being the first to have recognized this heroic energy, wronged and repressed by the sin-centered consciousness. It is Milton who strips the "mask and the mantle" of the devil and humanizes him. Considering this ironic reversal essentially as an attempt to reconstruct the myth, Shelley continues in Canto I of The Revolt the task of humanizing the devil, the heroic energy, thereby affirming hope and faith in the capacity of man to regain his liberty and wisdom and to create a community of being.

This heroic energy which develops to epic proportions in a hero like Laon or Prometheus is the moral power of good, a higher transmoral consciousness befitting Nietzsche's superman, which transcends ordinary good and evil and seeks its validity from the sphere of its transcendence. Moral good and moral evil, as Shelley clearly implies, are matters of individual conscience. But public morality in the popular sense refers to organized and superimposed morality, and, in a way, is synonymous with fallen perception. In this state man perceives the sources of his divinity and energy as being in a deity or some other external source, and is ultimately enslaved by the "subtle nets" of the "conquering Fiend." Consequently, the moral good does not differ from moral evil, just as it does not differ from public or enslaved morality.

I have already referred to the conception of the cyclical nature of the struggle between good and evil within the framework of the Zodiac. However, the woman alludes now more specifically to the genesis of this evolutionary cycle of cosmic conflict as well as of human existence and thought:

> In the world's youth his empire was as firm
> As its foundations--soon the Spirit of Good,
> Tho' in the likeness of a loathsome worm,
> Sprang from the billows of the formless flood,
> Which shrank and fled; and with that fiend of blood
> Renewed the doubtful war--thrones then first shook,
> And earth's immense and trampled multitude,
> In hope on their own powers began to look,
> And Fear, the demon pale, his sanguine shrine forsook.
>
> Then Greece arose, and to its bards and sages,
> In dream, the golden pinioned Genii came,
> Even where they slept amid the night of ages
> Steeping their hearts in the divinest flame
> Which thy breath kindled, Power of holiest name!
> And oft in cycles since, when darkness gave
> New weapons to thy foe, their sunlike fame
> Upon the combat shone--a light to save,
> Like Paradise spread forth beyond the shadowy grave.
>
> Such is this conflict--when mankind doth strive
> With its oppressors in a strife of blood,
> Or when free thoughts, like lightnings, are alive;
> And in each bosom of the multitude
> Justice and truth, with Custom's hydra brood,
> Wage silent war;--when priests and kings dissemble
> In smiles or frowns their fierce disquietude,
> When round pure hearts, a host of hopes assemble,
> The Snake and Eagle meet--the world's foundations tremble!
> (I, 271-97)

Considered in the context of the Oromazes-Ahrimane cycle, the "spirit of Good" which springs "from billows of the formless flood" and which consequently wages the revolutionary war with the Fiend and his empire is the spirit of Aquarius (Vishnu), the preserver. The woman implies that whenever the empire, the hard-crusted system or "custom's hydra brood," is ripe, the "Spirit of Good," like amoral necessity, appears on the scene, bringing hope, renewal, love and liberty. The mythic cycle of destruction and creation, which is essentially one process, is repeated like the myth of eternal return; and this fundamental principle of creation applies to all creative acts in the cosmos and in the individual mind, and to political, social and cultural revolutions--assuming, of course, that revolution is a creative act. The Greek "bards and sages," as the woman continues her analysis of the metaphysical and moral nature of the struggle, are said to have envisioned in the same archetypal manner "the golden pinioned Genii," these contrary powers of light and darkness and of order and chaos, as the basis of "the divinest flame" kindled by the breath of poetry, the "Power of the holiest name." Apparently, the reference extends to Homer and Plato, especially to the latter. According to Plato's myth[48] dealing with the regenerative pattern in the cosmos, the two ages, the age of Cronos symbolizing order, light, good and love, and the age of Jupiter symbolizing disorder, darkness, evil and tyranny, revolve in two alternating but successive cycles, so that each cycle, after it has run its due course, is displaced by another. In fact, these two alternating cycles signify the twofold movement of the cosmic cycle. It is important to recognize that Shelley does not regard this cyclical pattern as being merely deterministic, nor does he believe that the cyclical recurrence is, in the literal sense, a return to the womb or the golden age. What Shelley does seem to believe, as is evident from lines 289-97, is that the course of the second cycle of the wheel of time, that of the age of Jupiter or anti-creation, is reversed when "each bosom of the multitude," awakened by "free thoughts" to the sense of "Justice and truth," wills to engage in war against whatever--custom, priesthood, kingdom or other form of oppressive institutionalism--imprisons and destroys his libido.

While Shelley in true Romantic fashion expresses his strong faith in the moral capacity of the human spirit (the humanity of each member of the multitude which enables him to regain his freedom), he also clearly redefines the nature of the poetry of concern. Once the multitude is awakened to the spirit of justice, love and freedom, there is a possibility that it will strive towards becoming a renewed community of being, a condition in which custom, priesthood and empire have no place. But if the multitude remains passive, ignorant and tolerant, it exhibits a condition which breeds despotism, tyranny, and coded morality, thereby perpetuating a vicious circle of destiny. The mob belongs to the third category of men described by Shelley in the Preface to Alastor as "selfish, blind, and torpid . . . those unforeseeing multitudes who constitute, together with their own, the lasting misery and loneliness of the world" (W, I, 174). In his reactionary analysis of the French Revolution, Burke, it may be noted, not only distrusts and looks down upon the "swinish multitude" but also argues vehemently for the indispensible necessity of fear as the basis for civility and order among them.[49] Characteristically loyal to his conservative aristocratic whiggery, Burke lauds the four major constituents of the English political system, "the church, the monarchy, the aristocracy, and democracy."[50] Shelley, as noted above, proposes abolition of the first three.[51] According to Shelley, when man has realized his humanity or his liberty as a moral virtue, and is a part of the community which apprehends every individual existence, there is no need of fear, oppression, terror, or of those despotic institutions that serve as the whipping agents of the Tyrant. While both Burke and Shelley reflect on history, the former does so as a politician and the latter as a poet: the total view of history depends on how one looks at it, whether "from the standpoint of the 'swinish multitude,'"[52] as seen by the revolutionary school, or from that of the "comfortable whig aristocracy," as seen by Burke. Ironically, of course, the woman says: "Thus the dark tale which history doth unfold, / I knew, but not, methinks, as others know, / For they weep not" (I, 334-36).

As for the cyclical pattern of the struggle between good and evil, it may be said that each successful reversal in the movement of Jupiter--the dramatic image of the meeting of the snake and the eagle signifies this reversal--marks a moment of release from temporality, and, hence, a step forward on the road to "a diviner day" (PU, II, v, 103). Each time the revolution takes place, there emerges a brighter Hellas.[53] Although good and evil are said to have been born from "the womb of inessential Nought" as "Twin Genii, equal Gods," during the course of history, good is driven out by evil. As evil builds its empire, "the spirit of Good" soon appears to shake its so-called foundations. The reason that good seems to disappear is that the world becomes too much engrossed in what is called appearance, earthly existence or lower life. But actually the spirit of good does not disappear; it contracts towards its center in a systolic or centrepetal movement for recuperation from the One, the primordial reality, and then expands in a diastolic or centrifugal movement towards the circumference.[54] The serpent, says Shelley, is "an hieroglyphic of eternity" (W, VII, 103).[55] According to Notopoulos, the symbolic reference is to "the tail-eating serpent . . . without beginning or end," that in Hermetic literature becomes "a symbol of the Platonic formula εν τὸ πᾶν, which appears in Shelley's Adonais as 'The One Remains, the many change and pass.'"[56] Therefore, the "vast snake of Eternity,"[57] the One, the primordial reality, or the totality of being, which includes both the higher and the lower forces, reality and appearance, good and evil, redeems, in its diastolic movement, the lower world by unifying it with the higher. It must, however, be noted that Shelley, perhaps following Plato, admits the paradoxical dualism between good and evil. The cosmic dualism which time creates takes the form of a perpetual conflict between Eternity and time.[58] However, the dualism as such is reconciled in a divine moment of reversal of time during the course of the regenerative cycle of mythical displacement. In Prometheus Unbound, Demogorgon the symbol of eternity, coils like a serpent under the throne of Jupiter, threatening and finally upsetting the reign of tyranny and evil[59]—a dramatic image which should be compared to the timely appearance of "the Spirit of Good . . . in the likeness of a loathsome worm . . .

from the billows of the formless flood" (I, 272-74). The paradox can be stated as follows: the duality exists and the duality does not exist. Ideally, of course, eternity and time as well as good and evil are imaged as the two eyes of the serpent, but the mind, either because of its faulty education or because of some positive intellectual or moral necessity, perceives duality in this unity. As Shelley remarks in his "Address to the Human Mind":

> So soon as from the Earth formless and rude
> One living step had chased dear Solitude
> Thou wert, Thought; thy brightness charmed the lids
> Of the vast snake of Eternity, who kept
> The tree of good and evil. . . .
>
> (W, III, 170)

The paradox of duality is resolved when the mind perceives good and evil as a unity that characterizes the symbolic conception of the two eyes of the serpent of eternity: the creative logos by its act of imagining transforms the dualistic entities into Romantic universal contraries. Hence, when the poet, like the Romantic Zarathustra of Nietzsche, looks beyond the simple and narrow dualism of good and evil, he perceives the snake and the eagle as symbolic of creative principles of the imagination.[60] The nature of interpretation and synthesis of the Manichaean and Platonic dualisms that Shelley suggests, especially in stanzas XXV, XXXII and XXXIII, is aesthetic as well as moral and metaphysical. The poetic conception, especially as stated in stanza XXXIII, seems to be that all revolutions (which recur cyclically) are caused by an inner moral awakening of consciousness, of freedom and of liberty. In the symbolism of the tail-eating serpent, the act of eating the tail in fact suggests the archetypal motif of absorption or withdrawal of the overgrown or hardened energy.

The creative will, the logos, or what may be called the bodhi, the higher wisdom in gnostic thought, after redeeming the body either lapses back to its own source or is sometimes even supposed to have been lost in the world of appearance. In this context, we may consider Shelley's use of the serpent as a symbol of poetry--that power of higher good, liberty and wisdom "which clasps eternity."[61] If we consider the serpent as the symbol of the Self, either in the gnostic sense of the bodhi, the higher wisdom, or in the Jungian sense of the totality and wholeness of "the world-creating power,"[62] we may assume with Jung that the creative energy in its twofold movement of regression and progression, or introversion and extroversion, is embodied in the hero who seeks to renew the world. By introversion, or "self-incubation," the mind, as Jung suggests, projects into the unconscious and, hence, recovers the libido which emanates as the created universe. Furthermore, in the process of introversion the creative energy in the image of the serpent coils back on its own source, thereby dramatically occasioning the death or end of the created universe. In other words, the libidinal power, after having outgrown its periodicity, degenerates into a combined form of the cruel father archetype and the terrible, devouring mother image--a symbolic image of that which is generally understood by the devil or the antichrist, and, hence, of age, custom, hubris and all that the eagle in The Revolt represents. It is this demonic power of the id which fights against, and devours, its own counterpart: in an ironic sense, the eagle or the antichrist fights against the hero, the Christ-hero, for, as is evident, the eagle is an aspect of the snake.

The snake and the eagle, Christ and the antichrist, good and evil, are polarized projections of the Self, and in spite of their seemingly perverse natures, they belong together. Hence, the hero as a snake, observes Jung, is "himself the sacrificer and the sacrificed."[63] Herbert Read describes the image of the wounded serpent in The Revolt as being symbolic of "some form of castration complex."[64] In the light of our discussion, we may say that the form of castration which Read suggests is self-castration. Generally speaking, the image of self-castration or of the crucified Christ-hero archetype is extremely ironic and paradoxical: the hero is tormented and crucified by the world that he seeks to renew and liberate. The serpent in The Revolt, as noted earlier, is "lifeless- stark, and rent, / Hung high" (I, 122-23); Christ, Odin, Attis and other mythical god heroes are said to have been "flayed, killed and hung-up" on the trees; Mani, the founder of Manichaeanism, is reported to have met a similar fate.[65]

In a more positive sense, however, the image of self-castration or crucifixion is symbolic of "unfulfilled longing or tense expectation": the heroic energy will reappear as hope, love and liberty to fulfill its task of renewal every time the eternal hell, the morbid and despotic abyss, revives. But each time the heroic energy appears it will meet the same fate.[66] Although the hero is subjected to death and torture by society, in the mythical context the heroic energy as such never dies. The serpent, we may recall, is only wounded, and after it is dropped by the eagle it coils back into the lap of the woman: the recoiling is the image of mythic retreat or regression for which the metaphor, in the historical context, is death. The ambiguity to be understood in the poetic conception of the cyclical pattern of regression and progression, introversion and extroversion, is that there is the twofold mythic movement of the "heroic assault" or hero's undertaking, that in which he seeks his own renewal in the form of eternal vision by returning to, and, hence, recuperating from, the source of life. These are, in fact, two archetypal motifs of the Christ-hero, the Self, or even of the Son figure within the conceptual framework of the Christian trinity. It is ironic that whereas history considers the failure of the "heroic assault" or of revolution as the death of the heroic energy, myth and poetry view it as a phenomenal passage of the energy from one state to another in the cyclical regressive-progressive movement. Both these movements are fully integrated in the structure of The Revolt: the first movement relates to the history of the adventures of Laon and Cythna, culminating in their heroic immolation, and the second movement to their afterdeath or regressive journey to the Temple of Art, the end of life and art.

Thus we see that Shelley makes use of the multi-level serpent-eagle symbolism for conceptualizing the metaphysical and moral genesis of good and evil and the universal conflict between these forces, both in the cosmos and in the individual mind, as a continuous dialectic of vision. It may be recalled that in the dramatic image of the fierce and bloody strife between the serpent and the eagle, the serpent loses, and although the woman philosophically alludes in stanza XXXIII to the meeting of the snake and the eagle as a cyclical event and predicts the fall of the victorious Fiend, the image of his fall as such does not occur in the poem. However, in Prometheus Unbound, when Jupiter helplessly sees his inevitable fall at hand, he despairingly describes himself as a vulture and Demogorgon as a serpent in the climactic moment of his fateful destiny:

> Sink with me then,
> We two will sink on the wide waves of ruin,
> Even as a vulture and a snake outspent
> Drop, twisted in inextricable fight,
> Into a shoreless sea. Let hell unlock
> Its mounted oceans of tempestuous fire,
> And whelm on them into the bottomless void
> This desolated world, and thee, and me,
> The conqueror and the conquered, and the wreck
> Of that for which they combated.
> (III, i, 70-79)

The image of self-identification is significant, for, after all, the eagle, the vulture, is Jupiter's pet bird. A few lines later, Apollo, in his version of the combat, redefines the symbolism:

> An eagle so caught in some bursting cloud
> On Caucasus, his Thunder-baffled wings
> Entangled in the whirlwind, and his eyes
> Which gazed on the undazzling sun, now blinded
> By the white lightning, while the ponderous hail
> Beats on his struggling form, which sinks at length
> Prone, and the aerial ice clings over it.
> (III, ii, 11-17)

In addition to their use in this cosmic context, Shelley employs the serpent-eagle symbolism and imagery in Alastor to express an intensely psychological strife in the mind of the persona:

> At night the passion came,
> Like the fierce fiend of a distempered dream,
> And shook him from his rest, and led him forth
> Into the darkness.--As an eagle grasped
> In folds of the green serpent, feels her breast
> Burn with the poison, and precipitates
> Through night and day, tempest, and calm and cloud,
> Frantic with dizzying anguish, her blind flight
> O'er the wide aery wilderness: thus driven
> By the bright shadow of that lovely dream,
> Beneath the cold glare of the desolate night,
> Through tangled swamps and deep precipitous dells,
> Startling with careless step the moon-light snake,
> He fled. Red morning dawned upon his flight,
> Shedding the mockery of its vital hues
> Upon his cheek of death. . . .

> A whirlwind swept it on,
> With fierce gusts and precipitating force,
> Through the white ridges of the chafed sea.
> The waves arose. Higher and higher still
> Their fierce necks writhed beneath the tempest's scourge
> Like serpents struggling in a vulture's grasp.
> (AR, 224-39, 320-25)

Much of the story that the woman narrates in stanzas XXV-XLV is allegorical. Insofar as the narrative includes a comprehensive conception of the epipsyche and an account of the transformation of both Cythna and Laon into eternal presences, it is an anagogic allegory--an allegory of the spirit, soul or love-imagination. The woman tells the poet that she has "an human form" (I, 307). As "a free and happy orphan child" (I, 317), a sweet and pure creation of nature, she nourishes, not the notions of original sin, but the first original impulse of sympathy in her heart:

> For I was calm while tempest shook the sky:
> But, when the breathless heavens in beauty smiled,
> I wept, sweet tears, yet too tumultuously
> For peace, and clasped my hands aloft in ecstacy.
> (I, 321-24)

Her mind is "nurtured in divinest lore" (I, 327) by "A dying poet" who gives her books and blesses her "with wild but holy talk" (I, 329). The poetic lore sways her "spirit like a storm," and she gains wisdom and vision which enable her to discern the hidden but erupting "gulf of mortal woe" (I, 337). Since at no stage does she suffer from any negative notions of guilt, fear or despair, her consciousness remains pure and free. The "warning vision" of the dismal condition of humanity and of the forthcoming volcanic eruption can be apprehended only by those who love "all things with intense devotion" (I, 339) in the same selfless manner as she does: ". . . when Hope's deep source in fullest flow, / Like earthquake did uplift the stagnant ocean / Of human thoughts--mine shook beneath the wide emotion" (I, 340-42). Enlarged sympathy, profound wisdom and unmitigable hope which the woman embodies lead to the birth of "great France," signifying the awakening of liberty and revolution and marking a moment of ecstatic joy and rejuvenation:

> I saw, and started from my cottage hearth;
> And to the clouds and waves in tameless gladness
> Shrieked, till they caught immeasurable mirth--
> And laughed in light and music: soon, sweet madness
> Was poured upon my heart, a soft and thrilling sadness.
> (I, 347-51)

But soon the raging passion is calmed by the "Deep slumber": and the woman, as she has been hitherto led into a melancholy mood of "soft and thrilling sadness," a romantic melancholia, finds that in the state of sleep her soul is awakened to a love, not for "a human lover" but for intellectual beauty: "For when I rose from sleep, the Morning Star / Shone thro' / the woodbine wreaths which round my casement were" (I, 359-60). From the first level of dream-in-sleep, she ascends to a higher level, a visionary day of full consciousness:

> 'Twas like an eye which seemed to smile on me.
> I watched, till by the sun made pale, it sank
> Under the billows of the heaving sea;
> But from its beams deep love my spirit drank,
> And to my brain the boundless world now shrank
> Into one thought--one image--yes, for ever!
> Even like the dayspring, poured on vapours dank,
> The beams of that one Star did shoot and quiver
> Thro' my benighted mind--and were extinguished never.
> (I, 361-69)

The Morning Star smiles on her like a radiant eye, emitting beams of love which penetrate into her spirit and mind, the total self, thereby enabling her to view the world as one image of everlasting unity. The "boundless world" does not shrink into one linear thought or "one image," but the mind by virtue of its infinite capacity gained by the vision of the spirit of good and love--which, as mentioned earlier, is what the Morning Star, "that one Star," symbolizes[67]--is now able to perceive unity, totality and permanence in the world. The perception of the unity of the world, which the "benighted mind" of the woman grasps as one image, marks the realization of totality of being: it characterizes the "dayspring" of the imagination, a realm to which the best and the most visionary experience aspires. Such a unity and totality of consciousness and of being as expressed in lines 365-66 are almost inconceivable in an ordinary temporal-spatial context. Blake expresses a somewhat similar conception in his famous lines:

> To see a World in a Grain of Sand
> And a Heaven in Wild Flower
> Hold Infinity in the palm of your hand
> And Eternity in an hour[68]

It is by transcending the temporal-spatial order, the world of sense-perception and, hence, by opening the casements of the mind that the visionary poet is able to experience infinitude and reality in one unified image.

Since the nature of truth and reality that the imagination seeks to experience is transcendent-immanent, the woman, unlike Keats's Endymion, prefers the Morning Star to a "human lover." The "dayspring" of the "benighted mind" or the "noon-day" of the imagination, is set on an entirely different visionary time-plan which has its affinity with cosmic time. The dream-vision technique[69] conveniently provides this context of divine time: the day and night in the woman's visionary experience are symbolic stages or levels of her transcendence into the chambers of her own consciousness.

Whereas the visionary day has unfolded the vision of intellectual beauty, the visionary night, like the nuptial night of Beulah, marks the consummation of total union with the Morning Star:

> The day past thus: at night, methought in dream
> A shape of speechless beauty did appear:
> It stood like light on a careering stream
> Of golden clouds which shoot the atmosphere;
> A winged youth, his radiant brow did wear
> The Morning Star: a wild dissolving bliss
> Over my frame he breathed, approaching near,
> And bent his eyes of kindling tenderness
> Near mine, and on my lips impressed a lingering kiss . . . .
> (I, 370-78)

In this union, the Eros-imagination embraces the ideal and the absolute form of love in the image of a bridegroom. The metamorphic image of "A winged youth, his radiant brow . . ." (I, 374-75) associates the Morning Star with the figure of Eros; and the union itself recalls the mythic fable of Eros and Psyche. The sexual union with the absolute conception of the imagination symbolizes the mingling of the imagination with the spirit of love, and of the psyche and with the epipsyche. It is this spiritual union, imaged on a divine time-plan somewhat like the archetypal union of Christ and His bride, that gives the imagination its creative energy, the shakti, which will liberate mankind from social evil and tyranny and foster love and hope. The imagination realizes complete identity with that which is the highest and most ideal conception, the "object or its archetype" (W, VII, 228) which exists permanently in the mind. The woman, to use Buber's language, has perceived the Morning Star as the eternal Thou of her expanded consciousness. It is important to note that the symbolic meaning of the Morning Star assumes a much more comprehensive and integral significance: it has been variously described as the spirit of good, love and liberty, as intellectual beauty, as Lucifer, as Eros, and finally as the Spirit. In stanzas LVI and LVII, the Morning Star--the planet formed by the mingling of the two eyes of the serpent and fixed over the throne of the Form--is the emblem of the spirit of good. But cumulatively we find a representation of a Shelleyan Christ.

As for the woman, she, like the archetypal figure of the Divine Maiden or Kore of mythology, is Soul-mate of the serpent. Her relationship with the serpent is an archetypal image of the association between Aphrodite and her serpent-consort. In addition to what has been said about the significance of the woman figure, we may note her important function as an active agent of the imagination in revolutionizing society. In response to the question of the Spirit "How wilt thou prove thy worth?" (I, 380), she muses and weeps in universal sympathy: and finally, as a reincarnated active revolutionary energy of the imagination, she selflessly wages the "holy war" of liberty and truth:

> How, to that vast and peopled city led,
> Which was a field of holy warfare then,
> I walked among the dying and the dead,
> And shared in fearless deeds with evil men.
> Calm as an angel in the dragon's den--
> How I braved death for liberty and truth,
> And spurned at peace, and power, and fame; and when
> Those hopes had lost the glory of their youth,
> How sadly I returned--might move the hearer's ruth . . . .
> (I, 388-96)

The woman is "not left, like others, cold and dead" (I, 399), but on the contrary, she is sustained by the spirit[70] whom she loves and whose integral part she is. Every time the earth is infected by evil and tyranny she responds to "a shriek of woe" (I, 411), and this is precisely the moment when the snake meets "his mortal foe."

If we recapitulate our discussion, we find that at the level of personal allegory the narrative traces the stages of Cythna's growth and development: (1) the role played by nature in preserving innocence and pure primal sympathy; (2) the influence of poetry and knowledge in expanding the emotional and intellectual faculties; (3) the perception of suffering humanity and the cultivation of radical-revolutionary thought based on love, hope and liberty; (4) the visionary quest for, and encounter with, the ideal of intellectual beauty; and (5) the participation in the "holy war" of liberation. Some of these stages have much in common with Rousseau's theory of Emile's education--a clear parallel to which is developed later in the poem--and also with Wordsworth's theory of nature.[71] Yet at a more comprehensive level, these stages not only deal with the intellectual and philosophical discipline that is essential for the development of imagination but also define the nature and function of imagination and art. In stanza XXXV and XXXVI the woman expresses feelings of sympathy--"My heart was pierced with sympathy, for woe / Which could not be mine own" (I, 313-14), and again "Woe could not be mine own" (I, 316). If we compare the nature of these initial feelings with the more tangible power of universal sympathy that she has realized, we can understand the great emphasis that Shelley places on the role of intellectual and philosophical discipline in the development of the imagination. According to Plato, the soul at the time of birth forgets its divine origin and eternal character, but then it seeks enlightenment by a philosophical discipline.[72] Ultimately, of course, it is the nature and quality of the imagination which determine the success of the process. In redefining the imagination as love, universal sympathy or "a going out of our own nature" (W, VII, 118), Shelley indicates that the imaginative faculty or power alone is not enough: what is needed is love or sympathy in its most comprehensive sense, together with its two other essential components--liberty and hope.[73] This opinion appears as the essential point of his Preface to Alastor, and is consistently maintained in The Revolt.

"The poet's self-centered seclusion," as Shelley states in the Preface to Alastor, "was avenged by the furies of an irresistible passion pursuing him to speedy ruin" (W, I, 173). Alastor dramatizes this particular state of the poet, his failure to sustain the vision and his consequent death. But unlike the poet of Alastor, the woman is able to sustain the vision: first, because of the strong philosophical discipline, and, second, because of her firm dedication to love or sympathy.[74] Whereas the poet of Alastor meets his tragic end because of his inability to love and to find a way out of the maze of life, the woman in The Revolt responds to the question of the Spirit (I, 380) and annihilates herself on the altar of suffering humanity, which is what her love for the spirit and the world signifies. The woman has known the ontology of life and death, of this world and the other world, and death for her is a fearless release from the cycle of life, a means which unites her with the Spirit. After her crucifixion, she returns to the Temple of the Spirit, the eternal seat of imagination, and becomes an eternal presence, a part of the transcendent-immanent reality. But the power that eradicates evil and liberates suffering mankind and her own self is sympathy or love-imagination. It should be noted that the doctrine of sympathy or love-imagination is central to the understanding of Shelley's mind and art.

In a letter to Godwin, Shelley states rather defensively: "I felt that . . . [The Revolt] was in many respects a genuine picture of my own mind . . . . And in this have I long believed that my power consists; in sympathy and that part of the imagination which relates to sentiment and contemplation" (W, I, 410). The conception of sympathy or love-imagination implies both a positive commitment to perfection of the self and an active social concern. What Shelley means is that the perfect moral nature realized by a combination of knowledge and love includes that category of moral response: the perfected higher self and the committed social self are not antithetical but complementary and inclusive functions of imagination and art. Sympathy or love-imagination in a broad sense is a higher consciousness, wisdom or expanded awareness which includes such values as love, knowledge, truth, liberty and hope.

As a metaphor and a medium, the woman successfully leads the poet on a visionary pilgrimage across the polar ocean, a pilgrimage which culminates in the Temple. During the voyage the poet as a devout pilgrim-seeker hears the voice of his own vision and of the artist in himself, thereby discovering truth and wisdom; he perceives the problems of good and evil in and beyond time; he sees the ultimate unity in all things; and finally he identifies, in a detached manner, the function of the imagination and art. The polar ocean that the poet and the woman cross represents life, the world or appearance; it signifies fluid or temporal time; and in the psychological sense it can be understood as the id or the unconsciousness. The voyage--which recalls the imaginative voyages in Alastor, Epipsychidion and The Witch--is, therefore, a forward thrust of the imagination into visionary time, into eternity that art can best conceive: the voyage as such is both epistemological and ontological. At the same time the pilgrimage is the aesthetic equivalent of suffering in the Platonic-Christian sense: in seeking the beginning and end of all life, the soul wills to seek deliverance from ignorance, and, hence, evil, thereby realizing the higher existence which is the totality of being. As soon as the boat crosses the polar ocean, the poet awakens into a new day: "And swift and swifter grew the vessel's motion, / So that a dizzy trance fell on my brain-- / Wild music woke me" (I, 424-26). Coleridge employs the same kind of imagery in The Rime of the Ancient Mariner in order to describe the swift motion of the ship as it crosses the pole, and to emphasize the joyous mood of the Mariner as he beholds the "lighthouse top."[75] The Temple now becomes fully visible:

> It was a Temple, such as mortal hand
> Has never built, nor ecstacy, or dream,
> Reared in the cities of enchanted land:
> 'Twas likest Heaven, ere yet day's purple stream
> Ebbs o'er the western forest, while the gleam
> Of the unrisen moon among the clouds
> Is gathering--when with many a golden beam
> The thronging constellations rush in crowds,
> Paving with fire the sky and the marmoreal floods.
> (I, 433-41)

This "vast dome" (I, 442) with its exotic grandeur and architecture is the "native home" (I, 444) of the Genius.

The structure of the Temple both from the inside and the outside overpowers the poet. The luxuriant topography and landscape are mostly mental. The wayside sculptures are "like life and thought." The diamond-roof of the majestic "vast hall"

> . . . had drank the lightning's sheen
> In darkness, and now poured it thro' the woof
> Of spell-inwoven clouds hung there to screen
> Its blinding splendour--thro' such veil was seen
> That work of subtlest power, divine and rare;

Orb above orb, with starry shapes between,
And horned moons, and meteors strange and fair,
On night-black columns poised--one hollow hemisphere!
(I, 461-68)

The lights of eternity pierce through the roof, but at the same time it is essential "to screen" the "blinding splendour" of the "glorious roof." Employing one of his famous Platonic motifs, Shelley tells us that the dazzling glory of the great hall of art, which is symbolic of reality, can be seen only through the veil of appearance that art creates.[76] The heavenly art, of which the Temple is a living monument, is a kind of veil, a divine illusion, a "winged dance," which contains reality. However, it is the perception of reality that helps to create such a veil-art and that gives to art the essential condition of aesthetic intelligibility and spiritual dignity. We may note the concrete architectural imagery, especially the geometric shapes and forms which are too bright to see. The picture of the interior of the hall becomes fuller and more vivid in the following lines:

Ten thousand columns in that quivering light
Distinct--between whose shafts wound far away
The long and labyrinthine aisles--more bright
With their own radiance than the Heaven of Day;
And on the jasper walls around, therelay
Paintings, the poesy of mightiest thought,
Which did the Spirit's history display;
A tale of passionate change, divinely taught,
Which, in their winged dance, unconscious Genii wrought.
(I, 469-77)

The "winged dance" of the "unconscious Genii" that the paintings display, communicating the "Spirit's history" as effectively as the "poesy of mightiest thought," is the dance of creation, life and art. The legend of the paintings confirms the truth of the women's discourse with the poet during the voyage. The great divine arts which have been patronized in the Temple are architecture, painting, sculpture, music and poetry; and all these aspire to the universal condition of intelligibility, dignity, beauty, and majesty. It should be recognized that in equating painting with poetry or in describing the nature of sculpture, Shelley's emphasis is on the quality of life and thought, a central condition which brings all arts together.

The dome-like Temple with its "vast hall," diamond-roof, "Ten thousand columns," painted walls, and "many a sapphire throne" on which are seated the Spirit and his "mighty Senate"[77] may no doubt remind us of Pandemonium in Paradise Lost,[78] but it should be obvious from the foregoing discussion that the integral image of the Temple, especially with the complete reversal of the Satan-serpent theme in Milton, assumes altogether a different meaning in Shelley. Furthermore, the image of the Temple--we may note its association with the isle-paradise in Epipsychidion and the dome-paradise in The Witch--should be considered not only in the light of the total symbolic structure of Cantos I and XII but also in terms of the relationship between the serpent and the woman. As the woman reaches the great hall, she shrieks the "Spirit's name" (I, 491) and dissolves into darkness. But there is one seat vacant for the serpent--"a throne, / Reared on a pyramid like sculptured flame, / Distinct with circling steps which rested on / Their own deep fire" (I, 487-90). As the serpent's two eyes commingle and rise as a unity to "One clear and mighty planet" (I, 502), the Morning Star, his body takes the metamorphic form of the cloud which hangs below the planet. In the process of transformation, the cloud, which in Shelley is the symbol of energy, absorbs and transforms the darkness into which the woman had previously dissolved. The serpent-power, the celestial fire of the "crystèlline throne" opens the cloud, and there emerges the radiant, majestic and compassionate Form:[79]

> The cloud which rested on that cone of flame
> Was cloven; beneath the planet sate a Form,
> Fairer than tongue can speak or thought may frame,
> The radiance of whose limbs rose-like and warm
> Flowed forth, and did with softest light inform
> The shadowy dome, the sculptures, and the state
> Of those assembled shapes--with clinging charm
> Sinking upon their hearts and mine--He sate
> Majestic yet most mild--calm, yet compassionate.
> (I, 505-13)

This divine Form, as Hunt suggests, is compounded of the woman and the serpent:[80] they shed their vegetative bodies and their souls unite in divine time. The conception of the union of the serpent and the woman, of good and love, is not only basic to the understanding of the relationship between Prometheus and Asia in *Prometheus Unbound* but also consistent with the broad symbolic structure of Canto I of *The Revolt*.

However, the image of the woman and her relationship with the serpent need further clarification. It must be admitted that Shelley's emphasis on the "human form" of the woman creates a difficulty in understanding her relationship with the serpent who is an incarnated divinity.[81] The issue is further complicated by Shelley's somewhat ambiguous treatment of the woman's transformation in stanza LV, a reading of which may purport that the woman vanishes into nothingness or dark nature.[82] But this ambiguity is resolved if we consider the process of symbolic transformation in stanzas LV-LVIII as one continuous process. As for the image of the woman as a "human form," it should be noted that the serpent, the woman and the poet are mortal forms.

Whereas the poet's presence is defensible on the basis of the same dire necessity as compelled Ulysses, Aeneas and Dante to visit the underworld, and whereas the meaning of the serpent's symbolic mortal existence is also explained, the presence of the mortal female form is regarded by some critics as being inconsistent within the broad symbolic structure of Canto I.[83] To better judge the meaning and consistency of the image of the woman, we should consider Shelley's use of metempsychosis as a device in portraying the serpent and the woman as incarnations of good and love and the role of the woman in relation to other symbols. It may be recalled that the woman repeatedly alludes to the cyclical nature of the battle between good and evil and the periodical reincarnations of the spirit of good. Her narrative outlines not only the story of her previous existence as Cythna but also the poetic conception of the image of woman. Her significant association with the serpent--as well as with the boat and the Polar voyage--further reinforces the conception of the woman as an incarnated spirit of love. She is mysteriously present on the sea-shore to receive the wounded serpent and to conduct him to his "native home"; she understands the strange language of the serpent and communicates with him; and, finally, upon her arrival in the Temple, she dissolves into supernatural darkness which merges with the cloud. In their incarnated forms, both the serpent and the woman have mortal vestures which they cast off as soon as they reach the Temple. Hence, the woman does not disappear in the process of transformation; nor does Shelley seem to have encountered any difficulty in integrating the image of the woman in the mythic structure of Canto I.

The motif of metempsychosis, as Shelley seems to have used it in the poem, has its genesis in the Platonic idea of the eschatological progression of the divine essence (soul) in man.[84] Man seeks freedom, the light of "a diviner day," by his rigorous commitment to moral virtue. The "Great" who are now seated on the thrones in the Temple have thus obtained their eschatological freedom. Therefore, if the woman were simply a mortal creature, Shelley would have assigned her, at least for the sake of consistency, a place among the mighty spirits in the Temple. Like these heroic souls, including those of Laon and Cythna, the woman, too, has successfully pursued the path of wisdom, love, hope and moral idealism, and has participated in the "holy war." It is, therefore, untenable that Shelley, after giving to the woman a pivotal role in the myth of Canto I, would dismiss her summarily in the Temple which is the seat of eternal wisdom, liberty and unity. It is equally untenable that the woman would become one with the dark aspect of nature, for the idea of such darkness as suggests dualism is incompatible with the symbolic significance of the Temple, especially after the commingling of the two eyes of the serpent into unity.

The foregoing discussion concerning the symbolic association between the serpent and the woman and the identity of the latter is relevant to the understanding of the relationship between the serpent and Laon and between the woman and Cythna. As the poet is asked to listen to "A tale of human power" (I, 522), dealing with the heroic deeds of Laon and Cythna on earth, he sees the transfigurated shapes (cf. stanzas LIX and LX) who are male and female aspects of the Form. Although they have recently returned from earth after their martyrdom, their return to the Temple is synchronized with the arrival of the woman and the serpent. As Laon and Cythna on earth are embodiments of good and love, so, too, in the mythic structure of Canto I, the serpent and the woman are symbols of good and love. The symbolic identity between the two comparisons is the key to the thematic unity between Canto I and the rest of the poem. The souls of Laon and Cythna, who commence their homeward journey in Canto XII after fulfilling their ethical commitment, are united in the symbolic unity of the woman and the serpent. By using the motif of metempsychosis, Shelley integrates the relationships between the serpent and Laon and between the woman and Cythna, and achieves structural unity in the poem.

As the figures of Laon and Cythna in stanzas LIX and LX participate in the transcendent-immanent reality, they become eternal presences. Cythna, the epipsyche of Laon, the hero-narrator, is seated beside him, holding his hand and emitting "Glances of soul-dissolving glory" (I, 538). The heavenly power of love and beauty flows through the eyes as beams of transforming light. The imagery of the woman's "Glances of soul-dissolving glory" and her bright dazzling eyes may be compared with similar imagery in stanza XLI and also in Epipsychidion.[85] It may be noted that the spiritual sensuousness which the eyes communicate comes from within the soul: it is genius which evokes the senses, the total self, and not the senses which evoke genius.[86] Stanza LIX presents a living portrait of the figure of the poet-artist as an Apollo: ". . . his gestures did obey / The oracular mind that made his features glow, / And where his curved lips half open lay, / Passion's divinest stream had made impetuous way" (I, 528-31).[87]

III

Sitting at his oracular seat in the Temple, Laon, the hero-narrator, recalls the heroic tale of his life and the revolution of the Golden City. He starts with the analysis of the creation of life and the growth and fall of civilization; his argument, which reads like a philosophy of history, focuses upon factors that have led to the weakening of man's imagination, and, hence, to the degeneration of "human life." Initially nursed by sublime beauty and sweet sounds amidst pure natural environments, his imaginative faculties have been further expanded by poetry--poetry which includes history, philosophy and wisdom,

> . . . the wondrous fame
> Of the past world, the vital words and deeds
> Of minds whom neither time nor change can tame,
> Traditions dark and old, whence evil creeds
> Start forth, and whose dim shade a stream of poison feeds.
> (II, 14-18)

In contrast to the poet's perception of the history of "human life" (II, 20) are the dismal, pessimistic and fatalistic perceptions of "Feeble historians," "False disputants," victims, chroniclers and slaves. These are, in fact, two perspectives of history: the risen perspective in which the fall of the Golden City is perceived as an archetypal image of man's loss of paradise or his ideal home--a loss which is recoverable--and, hence, as a part of the cycle of life; and the fallen perspective in which the ruin of Argolis is seen as a complete, permanent and irredeemable loss. Argolis,[88] like Hellas, is ruined by the Tyrant, but originally it was the land of liberty and happiness. In a broad general sense, Argolis is "Earth, our bright home" (II, 37), "This vital world of happy spirits" (II, 46) or what Shelley in Queen Mab apostrophizes as "O Happy

Earth! reality of Heaven" (IX, 1), which with the loss of liberty, hope and love has been turned into a dungeon, "A deeper prison," a world of woe, misery and despair. It is this latter world of experience which Wordsworth in the "Intimations Ode" refers to as "the prison-house."[89] The earthly paradise has been ruined because the Tyrant has robbed man of his innocence, humanity and vision by inventing a system of "Guilt and Woe," sin and retribution, ignorance and superstition, and by violently inflicting on him this spurious religious morality. Man has become victim of the Tyrant's system as much as the Tyrant has become a slave of his own system:

> Out of that Ocean's wrecks had Guilt and Woe
> Framed a dark dwelling for their homeless thought,
> And, starting at the ghosts which to and fro
> Glide o'er its dim and gloomy strand, had brought
> The worship thence which they each other taught.
> Well might men loathe their life, well might they turn
> Even to the ills again from which they sought
> Such refuge after death!—well might they learn
> To gaze on this fair world with hopeless unconcern!
> (II, 55-63)

Earlier in stanza IV Laon has stated that

> . . . all vied
> In evil, slave and despot; fear with lust,
> Strange fellowship through mutual hate had tied,
> Like two dark serpents tangled in the dust,
> Which on the paths of men their mingling poison thrust.
> (II, 32-36)

Laon's epistemological argument, which reaffirms the central thought of Canto I, traces the origin and perpetuation of man-made hell. The term "Tyrant" is no doubt used for Othman, but in a broad and universal sense it is symbolic of the system or institutionalism which, manifesting itself variously and cumulatively as the church, the king, the state and the aristocracy—the institutions that Burke defends[90]—cripples the divinity in man and perpetuates fear, terror and hatred.

In abandoning their individual wills to the one omnipotent power and in becoming instruments of the vicious system or custom, both the despot and the slave respond to the base emotions of fear and terror. Since the energy in the self remains imprisoned, it degenerates into lust. The word "lust" used by Shelley in this context generally refers to all such experiences as are attributed to the world of the senses. Psychologically, the warring passions are believed to have deep affinity with the base emotions of fear and terror which the despotic system purposely arouses. What the system produces is not divine humanity and culture based on love, liberty and wisdom, but perverted perception and morality based on degenerate emotions of fear, terror and lust; not literature of the sublime imagination based on hope, truth, and beauty, but the demonic literature infected with the power-centered despotic creed:

> All symbols of things evil, all divine;
> And hymns of blood or mockery, which rent
> The air from all its fanes, did intertwine
> Imposture's impious toils round each discordant shrine.
> (II, 69-72)

Hence, Shelley observes appropriately that "slavery and superstition . . . [have] extinguished what has been called the likeness of God in man" (W, VII, 14).

Laon's reflections on the ruins of the past help him to trace the origin of evil and to formulate an optimistic and affirmative view of history and of man's capacity to build a more glorious destiny. The pattern of Laon's analysis of history seems to be similar to that followed by Gibbon in his Decline and Fall of the Roman Empire[91] or by Volney in his Ruines. Laon sees history as a record of glorious civilizations of the past: he constructs a myth of liberty out of history, but, ironically, the collaborators of the system are entrapped in the nightmare of history and attribute man's fall to some supernatural power. Laon admiringly wonders at the ruins: "Such man has been, and such may yet become: / Aye, wiser, greater, gentler, even than they / Who on the fragments of yon shattered dome / Have stamped the sign of power" (II, 100-03). This evolutionary conception of human nature and civilization, which is fully shared by the woman in Canto I, corresponds with the idea of man's progress in Prometheus Unbound, especially as expressed by Asia (cf. II, iv, 32-109; II, v, 98-110) and Demogorgon (cf. IV, 554-77).[92]

According to the fallen perception, man is subordinate to his destiny, and nature and society are withered, but according to Laon, man is the master of his own destiny, nature is benevolent, and society can be redeemed from its present state. Therefore, Laon says:

> It shall be thus no more! too long, too long,
> Sons of the glorious dead! have ye lain bound
> In darkness and in ruin.--Hope is strong,
> Justice and Truth their winged child have found--
> Awake! arise! until the mighty sound
> Of your career shall scatter in its gust
> The thrones of the oppressor, and the ground
> Hide the last altar's unregarded dust,
> Whose Idol has so long betrayed your impious trust.
> (II, 109-17)

The revolutionary imagination, like Plato's Spirit of Good or the Spirit of Christ, "will arise and awaken / The multitude, and like a sulphurous hill . . . it shall burst, and fill / The world with cleansing fire" (II, 118-22). The anti-Burkean emphasis on the awakening of the multitude must be noted. The volcanic imagination will annihilate tyrannical custom, negative morality and oppression, not by violence, but by awakening divinity in man. However, the road to the millennium is not so easy as one might generally think: one point that Shelley consistently makes in his song of liberty, as sung in Queen Mab, The Revolt, Prometheus Unbound and Hellas, is that the present system must be annihilated and replaced by a newer and brighter vision of human life. A newer and brighter Hellas or Argolis will be born when time is carried to "his tomb in eternity" (PU, IV, 14). There cannot be any compromise with the Tyrant and the age.

Laon's pronouncement may sound somewhat like Godwinian radicalism,[93] but it can hardly be considered an accurate estimate of Shelley's own radicalism. What we encounter here and elsewhere in Shelley's poetry is not political radicalism alone but rather poetical radicalism which includes political, social and moral radicalism.[94] We have already discussed Shelley's conception of love-imagination and universal sympathy; and we may especially recall the test of usefulness--of awakening the multitude--to which the woman is put by the Spirit.[95] This radical utilitarianism, of course, does not differ from what Shelley says in the Notes to Queen Mab: ". . . that which is incapable of producing happiness is useless" (W, I, 145). In the Defence, Shelley states categorically that the "most unfailing herald, companion, and follower of the awakening of a great people to work a beneficial change in opinion or institution, is Poetry" (W, VII, 140). And this passage, of course, ends with the famous sentence: "Poets are the unacknowledged legislators of the world." Inasmuch as the poets imagine new and unique patterns of human happiness and high moral dignity and excellence of human nature, they are also deemed prophets of revolutions. The fiery energy which inspires all revolutionary change manifests itself in gigantic, daring and bold-art-forms as well as in images, metaphors and language: it is also the sacred rage and inspiration, the creative genius of the poet. Shelley considers Dante a true revolutionary poet, "the first awakener of entranced Europe" (W, VII, 131), and pairs him with Milton whose fervent revolutionary zeal is no less worthy of admiration. Speaking of the literature of Italy, Shelley remarks:

> Florence long balanced, divided, and weakened the strength of the Empire and the Popedom. To this cause, if to any thing, was due the undisputed superiority of Italy in literature and the arts over all its contemporary nations, that union of energy and of beauty which distinguish[es] from all other poets the writings of Dante, that restlessness of fervid power which expressed itself in painting and sculpture, and in daring architectural forms and from which, and conjointly from the creations of Athens, its predecessor and its image, Raphael and Michel Angelo drew the inspiration which created forms and colours now the astonishment of the world.
>
> (W, VII, 5-6)

The price of regaining and sustaining liberty, says Demogorgon in Prometheus Unbound, is suffering, forgiveness, defiance, love and hope (cf. IV, 562-78).

Thus, amidst ruins Laon nourishes strong hope and universal sympathy: "Hope is strong, / Justice and Truth their winged child have found" (II, 111-12). As the burden of this hope and love grows stronger, Laon searches for someone with whom he can communicate and share the woe of evil and servitude. Wandering in search of wisdom and reality, his soul enters into communion "With deathless minds" (II, 172); and "from wisdom's tower" (II, 179) he envisions himself as a plumed "minister of truth" (II, 180). In stanza XXI, Laon mentions his twelve-year-old "little sister"[96] Cythna, whom he considers to be the embodiment of his ideal. Cythna is the incorporate spirit of love and beauty, the antitype, the epipsyche of his soul for which the imagination has been constantly searching:

> She moved upon this earth a shape of brightness,
> A power, that from its objects scarcely drew
> One impulse of her being--in her lightness
> Most like some radiant cloud of morning dew
> Which wanders thro' the waste air's pathless blue,
> To nourish some far desert; she did seem
> Beside me, gathering beauty as she grew,
> Like the bright shade of some immortal dream
> Which walks, when tempest sleeps, the wave of life's dark stream.
> (II, 199-207)

She is Laon's "own shadow . . . / A second self, far dearer and more fair" (II, 209-09). As Laon's epipsyche, she embodies his moral and spiritual consciousness. Since Laon's first contact with the elemental forms of beauty and love, the world of pure sense-perception, his mind thirsts for higher reality, eternal beauty and truth. He then goes through the stage of deep philosophical contemplation which is worthy of a poet, expanding his consciousness and thought, the bases of which are universal sympathy and wisdom on one hand, and truth, justice and liberty on the other. Yet the more intensely he imagines the nature of this concern, the more he feels the need for beauty and love. Obviously, the pattern of growth, which is somewhat similar to that of the woman's growth in Canto I, is Platonic,[97] but then the added mixture of Rousseauistic and Godwinian idealism can hardly go unnoticed. We are concerned here with Shelley's conception of the epipsyche, a conception which underlies the search of the poet-persona for his soul-mate in Epipsychidion. By embodying ideal love and beauty in a woman, the poet not only concretely sees the excellence and perfection of his own nature but also finds a medium and a metaphor for experiencing reality and infinitude. The thirst for beauty and love is a creative urge which leads the genius to search for the prototype and to realize in it the image of what the self has perceived as beautiful and lovely.[98] This is the process by which the soul experiences universal beauty in all forms. Once Laon has realized this vision in Cythna, they set out to redeem this world of woe by love, liberty and wisdom.

Stanzas XXII-XLIX are devoted to one of the most Platonic and revolutionary discourses in the poem: Laon and Cythna express their deep concern for, and commitment to, liberty and justice. However, it should be remembered that both Laon and Cythna are children, children of the imagination, of love, light and wisdom. Laon's growth is greatly dependent upon Cythna who acts as a guide and prophetess for the hero. Laon is more attracted towards Cythna than she is towards him; and this compelling attraction for the epipsyche is a great directional force in determining Laon's future course of action in the epic.[99] Cythna's love gives power to Laon's "holy and heroic verse" (II, 268); and her radiant beauty reveals to him higher thoughts which constitute the "New lore" of liberty:

> New lore was this--old age with its grey hair,
> And wrinkled legends of unworthy things,
> And icy sneers, is nought; it cannot dare
> To burst the chains which life for ever flings
> On the entangled soul's aspiring wings,
> So is it cold and cruel, and is made
> The careless slave of that dark power which brings
> Evil, like blight on man, who still betrayed,
> Laughs o'er the grave in which his living hopes are laid.
> (II, 289-97)

Cythna vigorously shares and reinforces Laon's radical concern for, and vision of, liberty. In order to understand fully the cause of liberty and truth, they contemplate the origin and growth of evil: why and how "old age with its grey hair . . . [is] cold and cruel, and is made / The careless slave of that dark power which brings / Evil"; "Why the deceiver and the slave [have] sway / O'er heralds so divine of truth's arising day" (II, 305-06); and why "Victorious Evil, which had dispossest / All native power" (II, 311-12) has been successful in perpetuating slavery, lust and hatred amongst the children of earth.

This sharply critical and epistemological inquiry is an important part of the education of Laon and Cythna, especially in the cultivation of the sympathetic imagination. In mourning the servitude of mankind, Laon and Cythna think that people are suffering because they have fallen from "grace and power" which "were thrown as food / To the hyena lust" (II, 322-23), and because they have in cowardly fashion submitted to the tragic circumstances of being the "Victims of lust and hate, the slaves of slaves" (II, 321). Therefore, the nature of their undertaking demands the elimination of lust, hate, falsehood and pride, and the restoration of liberty and equality. When Laon expresses his philosophical conviction in simple and direct terms--"Never will peace and human nature meet / Till free and equal man and woman greet / Domestic peace" (II, 328-30)--Cythna volunteers to assume the responsibility of liberating her own sex. In fact, she later reiterates an identical conviction: "Can man be free if woman be a slave?" (II, 379). The doctrine of equality of sexes implies that true love can be responsive and creative only in a companion of equal or higher beauty; and it implies as well a relationship in which the self sees the prototype in the antitype. We should recall Shelley's conception of the epipsyche and of the woman figure--woman as being man's soul-mate, partner, redeemer and liberator. The woman who symbolizes love and beauty in the ideal sense stands in an ironic contrast to the woman who symbolizes low passions, sensuality and lust. But again, it is the slave mentality or slave psychology which Cythna is determined to obliterate. By her song, beauty and wisdom, she is determined to free woman from the "closed grave" of social hypocrisy and "religion's tottering dome" (II, 387).

The strategy that Shelley employs for the successful accomplishment of the mission of Laon and Cythna is their separation from each other. It is Cythna who says that they must part, but "part to meet again . . . Within the minds of men" (II, 424-30). Apparently, she has already predicted a tragic ending for Laon and herself--a kind of ending which the Christ-Orc hero as political and social rebel usually experiences. The theme of separation of the hero and the heroine, and of the psyche and the epipsyche, which leads us into Canto III, is further developed in Prometheus Unbound where Asia is separated from Prometheus until near the end of Act II. Laon and Cythna remain separated for about seven years, but their true and final union takes place not in this world but in the Temple. According to the pattern of separation and union followed in The Revolt, the hero cannot unite with his universe, his own self, until the dead rock of humanity and nature are revived, presumably by the sacrifice of the hero. The motif of separation and union, the germinal idea of which is contained in Canto I, is basic to the understanding of the structure of the whole of The Revolt.[100]

Laon and Cythna are separated in Canto III. Cythna has been forcibly made a captive and is taken to Othman's seraglio. Enraged by this sinister act, Laon stabs three armed soldiers with his small knife.

The rest of the canto deals with his imprisonment in a cavern.[101] Like Prometheus, Laon is chained to the rock of deadened humanity and nature, and social tyranny. His moral and psychological despair, resulting from his separation from Cythna, his love, light and liberty, and his inability to rescue her from the lust of the Tyrant, drives him to spectral insanity. The physical torture, hunger and starvation--"I chewed the bitter dust, / And bit my bloodless arm, and licked the brazen rust" (III, 188-89)--further intensify the psychological and mental anguish. The cruel suffering, the painful and maddening doubt and despair, and the overwhelming sorrow and gloom which he experiences in the cavern, are human; and these evoke our sympathies, especially because we see intimately a moving picture of the capacity of man to suffer and to endure. Finally, a "Hermit old," an archetype of the wise old man, a poet-philosopher, frees him from the cavern and brings him home.

Canto IV which contains an extended portrait of the old Hermit and an account of the revival of Laon's lost hope is a continuation of Canto III. Although the "gentle Hermit"[102] is old and "custom maketh blind and obdurate / The loftiest hearts" (IV, 73-74), he, unlike the poets and philosophers who in their senior years had succumbed to custom and tory conservatism, has steadfastly nourished and sustained his revolutionary imagination. In his attempt to cure Laon of his insanity and to instill in him a renewed zeal to complete the task of revolution, the Hermit employs a threefold strategy: he tells Laon that the revolution has been kept alive by him and Cythna; he re-awakens in Laon's mind a strong urge to seek Cythna; and in a philosophical and poetical discourse on the nature and usefulness of the revolution, he revives Laon's idealism. As a "passive instrument" (IV, 136) of Laon, the Hermit has kept the torch of revolution burning by inspiring people in the doctrines of truth, love, liberty and wisdom. Cythna, too, has played a singular role in revolutionalizing the Golden City: she walks fearlessly in the streets of the City, "veiled / In virtue's adamantine eloquence, / 'Gainst scorn, and death, and pain, thus trebly mailed, / and blending . . . The Serpent and the Dove, Wisdom and Innocence" (IV, 167-71).

We may wonder about the consistency and effectiveness of the idea of Laon's insanity, especially if Shelley had intended to show, as he does in the case of Prometheus, that suffering or endurance is a means of testing one's moral will, and, hence, of securing freedom from the dungeon of institutional tyranny. We may further wonder why Cythna, as compared to Laon, survives her experience in the cave-prison and achieves apocalyptic freedom. I propose to return to this latter question, but it will suffice to say that Cythna's experience--her phenomenal success in the Golden City and her endurance in the cave--are in keeping with her more impressive and powerful character. The answer to the first question, if there is one at all, perhaps lies in the existential character of Laon's suffering. After he has given up hope, his moral and psychological despair-unto-death, especially his death-wish resulting from the threatened failure of his moral idealism, becomes too potent a force to let him come fully alive from the inferno. Cythna, on the other hand, survives on love and hope. Yet the picture of Laon in Canto XII meets the stoical and Promethean imperative: he is first to offer himself to be burnt on the stake.

The Hermit warns Laon that the impending bloody confrontation to which the masses may be tempted to resort must be stopped and that the revolution must be non-violent, for "If blood be shed, 'tis but a change and choice / Of bonds--from slavery to cowardice / A wretched fall!" (IV, 244-46).

This philosophical wisdom, which sums up Shelley's own position on the subject and which has much in common with Godwinian thought,[103] is equally intended for the slave and the Tyrant. The use of violence or the shedding of blood is an act of moral cowardice, and it puts the liberator at the level of the despot. By resorting to destruction and retribution the liberator shares the basic immorality of the despot. In political revolutions where such a bloody confrontation occurs, the slave simply becomes not a free man but another despot, and, hence, another slave, for both despot and slave share the same basic mentality.[104] But in a cultural revolution or a revolution of human nature, which Shelley is advocating, true freedom is of the mind, an inner change, for the cultivation of which the external circumstance, or what we may call civil liberty, is only a convenient circumstance. According to Godwin, the external circumstance is of little or no consequence if one has attained true inner freedom, freedom of the mind.[105] The truly free man "smiles at the impotence of despotism; he fills up his existence with serene enjoyment and industrious benevolence."[106] Shelley no doubt accepts the Godwinian premise, but he goes beyond this idea by making love the uncompromising principle of his revolutionary faith. Hence, the Hermit exhorts Laon: "uplift thy charmed voice, / Pour on those evil men the love that lies / Hovering within those spirit-soothing eyes"

(IV, 246-48). Love, manifesting itself in words as eloquence, in looks as radiant beauty, in deeds as sublime liberty, justice and truth, will affect the desired change in the minds of the slave and the Tyrant, the sufferer and the torturer.

Having recovered from his insanity and having attained a new vision of the revolution and of Cythna, Laon arrives in the Golden City to see his aspirations come true. Since the revolution is successful, Laon, uplifted from his earlier gloom and despair, is convinced that this is "a war that never failed!" (V, 18). Historically and allegorically, of course, the reference is to the French Revolution, although Laon's affirmation alludes to all revolutions, and expresses Shelley's conviction that revolutions do not fail. Laon is reunited with Cythna at the freedom banquet, an occasion which further affirms his faith and hope. Canto V is, therefore, climactic in the sense that it marks the fulfillment of the two most important objectives of the hero.

The first nineteen stanzas of the canto tell us how the "Power of Good" (V, 19) triumphs: how "a nation / [is] Made free by love" (V, 120-21). When the soldiers, drunk with the fury of blood and violence, start killing and rampaging in panic, confusion and despair, Laon feels that "revenge and fear" have negated the "high virtue" of patriotism. A true patriot owes his allegiance to liberty and his means of achieving his objective are love and brotherhood. A soldier, on the other hand, professes his allegiance to the Tyrant's war machine, and his despotic means and ends, inspired by double revenge and fear, center on killing. Again, a true patriot endeavors to foster a community of being, but a soldier and a despot nourish the mob, of which they are an integral part. Laon, therefore, urges the mob to control its hysteria, to subjugate the base emotions of fear and revenge, and to adhere to the true and ideal patriotic virtue based on love and forgiveness:

> O wherefore should ill ever flow from ill,
> And pain still keener pain for ever breed?
> We all are brethren--even the slaves who kill
> For hire, are men; and to avenge misdeed
> On the misdoer, doth but Misery feed
> With her own broken heart! O Earth, O Heaven!
> And thou, dread Nature, which to every deed
> And all that lives, or is, to be hath given,
> Even as to thee have these done ill, and are forgiven.
> (V, 91-99)

One way to forget revenge and fear is to forget the gloom and tyranny of history, but another and much more effective way is to will reconciliation and forgiveness. The penance for evil and wrong is not revenge but suffering and love. Laon, who combines in a series of his short poems the Dionysian and Apollonian elements, speaks like an inspired and irresistible poet. His wisdom and wrath, transformed into eloquence, both of words and looks, sway the mob like the mighty gusts of the West Wind. When the rebellious masses insist upon judging and punishing Othman as he once judged and punished them, Laon, in one of the most poetical addresses, reinforces his previous view about retribution:

> What call ye justice? Is there one who ne'er
> In secret thought has wished another's ill?--
> Are ye all pure? let those stand forth who hear,
> And tremble not. Shall they insult and kill,
> If such they be? their mild eyes can they fill
> With the false anger of the hypocrite?
> Alas, such were not pure--the chastened will
> Of virtue sees that justice is the light
> Of love, and not revenge, and terror and despite.
> (V, 298-306)

The best way to treat Othman, as Laon tells the people, is not to have vengeance on him by shedding his blood, but to forgive and let him win his "second birth" (V, 297). The mob, by acting as a threefold tyrant--accuser, judge, and executioner--will simply repeat the same grievous wrong and immorality which Othman symbolizes but which the revolution should exterminate. True freedom means freedom from fear, terror and revenge by rising higher through wisdom, love and truth. It should be noted, then, that Laon uses the power of thought in pacifying the mass energy and the mob hysteria in much the same manner as Ahasuerus does in Hellas by showing Mahmud the futility of his ambitious despotism.[107]

It is important to note that the "reverend veil" (V, 340) of tyranny is cast off not by some supernatural power but by "human power." In view of Laon's emphasis on the development of individual consciousness as a price of liberty, the "human power" is not the brutal power of the masses but the cumulative higher consciousness of a community of beings; it is the ethical power of imagination manifesting itself in the hearts of people as wisdom, love, liberty, justice and truth. This is how the "Power of Good" (IV, 19) triumphs over evil. Demogorgon in Prometheus Unbound symbolizes this higher ethical power in the cosmic cycle: after Prometheus, the one mind, has willed the power of love-imagination to roll back in the universe, the dethronement of Jupiter by Demogorgon is accomplished without much problem. According to Shelley's idealistic view of revolutionary change, which underlies the symbolic significance of Demogorgon and which is common to The Revolt and Prometheus Unbound, once people have attained higher moral consciousness, actual physical destruction of the Tyrant, Jupiter or Othman, is not only unnecessary but also evil. For this reason, tyranny, revenge, bloodshed, injustice, inequality and wrong, the contemptible attributes of the Tyrant's machine, cannot be the bases of a true revolutionary change effected by "human power."

In stanzas XXXIX-XLI, Laon describes in sublime imagery the vast multitudes singing the "aerial hymn," the symphonic song of liberty at the great "Altar of the Federation"--"a marble pyramid / Distinct with steps: that mighty shape did wear / The light of genius" (V, 357-59). Laone,[108] sitting on the ivory throne, is "A Form most like the imagined habitant / Of silver exhalations sprung from dawn" (V, 388-89). Once again, we encounter the familiar veil imagery. Laon is overwhelmed with the beauty of her form, "for a veil shrouded her countenance bright" (V, 396). He is "so calm and joyous" to see her that "Scarce did he wish her veil to be uplifted" (V, 408). When Laone talks to Laon about their seeming likeness and about a possible past relationship, she also tells him about the significance of the veil: "I spread / This veil between us two, that thou beneath / Should'st image one who may have been long lost in death" (V, 421-23). Apart from what we have said elsewhere about the veil imagery,[109] Cythna's explanation helps us to understand Shelley's conception of the poetic image. What Cythna means is that the veil creates similitude of representation and that reality can be perceived only through the image. Therefore, the image as representation conceals reality. Cythna's conception or the concealment of reality by the veil, which is quite obviously Platonic, entails that only the wise and the enlightened, like Laon, can unveil reality.

The reunion of Laon and Cythna, it should be noted, takes place on the altar of freedom, and only after they have fulfilled their solemn commitment of freeing the Golden City. While dedicating their union and love to liberty, equality and justice, they reaffirm their unreserved and resolute faith in these great principles. Cythna reverently draws Laon's attention to the "Three shapes around her ivory throne":

> One was a Giant, like a child asleep
> On a loose rock, whose grasp crushed, as it were
> In dream, scepters and crowns; and one did keep
> Its watchful eyes in doubt whether to smile or weep;
>
> A Woman sitting on the sculptured disk
> Of the broad earth, and feeding from one breast
> A human babe and a young basilisk;
> Her looks were sweet as Heaven's when loveliest
> In Autumn eves.--The third Image was drest
> In white wings swift as clouds in winter skies,
> Beneath his feet, 'mongst ghastliest forms, represt
> Lay Faith, an obscene worm, who sought to rise,
> While calmly on the Sun he turned his diamond eyes.
> (V, 438-50)

The concrete and vivid sculptural imagery reinforces the visual impact of emblem. The three shapes or images, as Woodberry correctly suggests, respectively symbolize equality, love and wisdom.[110] However, the three images are not separate but unified in the "great image" of the throne, on which Cythna sits as the high priestess of equality. The throne is, in fact, the principle of synthesis which combines equality, love and wisdom into divine humanity.[111] The "great image" of the throne is the symbol of Shelley's revolutionizing principle, both of human nature and of poetry. The throne with its constituent images of equality, love, and wisdom stands in ironical contrast to the throne of the fallen Tyrant, which symbolizes "scepters and crowns," revenge, hatred and fear, and the "obscene worm," Faith or institutional reasoning and morality. The throne of the Tyrant is the throne of Anarchy, a figure in The Masque of Anarchy who describes herself as "GOD, AND KING, AND LAW" (37). However, it is the cumulative power of equality, love and wisdom which has displaced the tyranny of king, law and God. We may remember that in Prometheus Unbound Demogorgon suggests four cardinal elements, "Gentleness, Virtue, Wisdom, and Endurance" (IV, 562), which will seal the pit of "Destruction's strength" (IV, 564).

In the great ode that follows stanza LI, Cythna sings most eloquently and exuberantly a eulogy of the principles of revolutionary faith and of liberated humanity. It is an invocation to the greatness and dignity of man and to the glory of nature; and it is also a hymn to all for which man aspires. Stanza 1 of the ode is addressed to wisdom "underneath [whose] feet writhe Faith, and Folly, / Custom, and Hell, and mortal Melancholy" (V, 466-67). Stanza 2 is an apostrophe to the creative power in the universe and in man, which is variously identified as "Nature, or God, or Love, or Pleasure / Or Sympathy" (V, 486-87). Cythna regards this power both as eros and as grace. As eros, this power "re-ascend[s] the human heart," and as grace it "Descends amidst us," destroying "Scorn and Hate, / Revenge and Selfishness" (V, 489-90). In stanza 3, Cythna addresses "divine equality," the "Eldest of things" (V, 493), to which "Wisdom and love are but the slaves" (V, 494). She reiterates that the principal end is equality in the most ideal and comprehensive sense of the term; and, hence, wisdom and love are the two essential means to realize this end. In effect, then, equality includes both wisdom and love. We may recall from our discussion of Canto IV that the prime commitment of Laon and Cythna is to equality. True equality, according to Shelley, means not just simple equality between the sexes or such social, economic and political equality as may be guaranteed by any given system, but a full and comprehensive recognition of one's own and another's divinity. Such a condition of mind will insure the removal of all artificial distinctions and barriers that exist among mankind.[112] This type of equality exists only in an ideal community of being, where wisdom, love and justice are considered as venerable virtues of human conduct and where man has the possibility of becoming a man-god. The equality which gives to man his vision of highest perfection, of the man-god ideal, is actually synonymous with liberty. While inequality may arise from ignorance, prejudice, hatred and lust, the special kind of inequality which Shelley seems to have in mind is engendered by the institutional God and his Mammon, jointly called the system. By wisdom and love, man must shatter the manacles that the system has imposed on him.

In stanza 4, Cythna tells the assembled multitude that with "The dawn of mind," they are like innocent infants, completely free, and that "man and woman, / Their common bondage burst, may freely borrow / From lawless love a solace for their sorrow!" (V, 510-12). By "lawless love" is meant not licentiousness and sensuality but innocent, free, pure and joyous love. In fact, the ode expresses man's triumph of bringing the divine paradise to earth by wisdom, love and equality. The imagery and the vision are apocalyptic. In stanza 5, Cythna describes the harmony between man and nature, and the immensity of nature's growth with which he is blessed: "the fruits are glowing / Beneath the stars, and night winds are flowing / O'er the ripe corn, the birds and beasts are dreaming—" (V, 523-25). These fruits, like the fruits of Revelation, are from the tree of life, and are meant for the healing of men.[113] The combined imagery of the garden and the harvest is the archetypal imagery of fulfillment. And in the manner and spirit of the saying, "there shall be no more curse,"[114] Cythna proclaims:

> Never again may blood of bird or beast
> Stain with its venomous stream a human feast,
> To the pure skies in accusation steaming.
> Avenging poisons shall have ceased
>   To feed disease and fear and madness,
>   The dwellers of the earth and air
>   Shall throng around our steps in gladness
>   Seeking their food or refuge there.
> (V, 526-33)

Nothing will defile the sanctity of the revealed paradise. The great curse, according to Shelley, is, of course, the shedding of blood, whether of human beings or of beasts. Man kills animals for the gratification of his cannibalistic and sensual appetites. He kills his fellow men because of fear, hatred and revenge--the base emotions which, as observed earlier, are engendered by the satanic trinity of God, king and law. But in both cases it is essentially the same cannibalistic tendency which man seeks to gratify. Towards the end of the ode, however, Cythna expresses the hope and belief that with the dawn of the vision of love, wisdom and equality the curse of the satanic trinity or the antichrist will disappear.

One may accuse Shelley of preaching vegetarianism, but such a reading will hardly help us to understand his view of life and poetry. Returning to the crucial lines in stanza 5 of the ode, "Never again may blood of bird or beast / Stain . . ." (V, 526-27), we find Shelley's affirmation of love--love in the absolute sense of the term--as being the sole power, the universal law which governs the universe. Killing, shedding of blood, or any other act of violence which inflicts pain and injury is the negation of all that love represents. We have mentioned earlier that for Shelley love is the basis of imagination.[115] Prometheus' crucial utterance: "I wish no living thing to suffer pain" (PU, I, 305) and Cythna's line in Canto VIII: "To live, as if to love and live were one" (106), are both expressions of Shelley's humanistic concern. An understanding of his philosophy of vegetarianism[116] in this context suggests once again that the fundamental basis of his idealism is similar to that of Christ or Buddha, especially the latter. Closely related to Shelley's moral idealism is his belief in pure naturalism.[117] In the paradisal state, man is in harmony with nature. Like a kind mother, nature bestows on man all her bounties in abundance and fullness. Stanza LV expresses this vision of nature's fullness and immensity:

> Their feast was such as Earth, the general mother,
> Pours from her fairest bosom, when she smiles
> In the embrace of Autumn;--to each other
> As when some parent fondly reconciles
> Her warring children, she their wrath beguiles
> With her own sustenance; they relenting weep:
> Such was this Festival, which from their isles,
> And continents, and winds, and oceans deep,
> All shapes might throng to share, that fly, or walk, or creep.
> (V, 580-88)

But in the fallen state, this relationship is reversed.[118] In the Notes to Queen Mab, Shelley states:

> I hold that the depravity of the physical and moral nature of man originated in his unnatural habits of life . . . . The language spoken however by the mythology of nearly all religions seems to prove, that at some distant period man forsook the path of nature, and sacrificed the purity and happiness of his being to unnatural appetites . . . . The allegory of Adam and Eve eating of the tree of evil, and entailing upon their posterity the wrath of God and the loss of everlasting life, admits of no other explanation than the disease and crime that have flowed from unnatural diet.
> (W, I, 157)

Along with the allegory of Adam and Eve,[119] Shelley considers Prometheus' stealing of fire as having similar allegorical meaning: "All vice arose from the ruin of healthful innocence.--Tyranny, superstition, commerce, and inequality, were then first known, when reason vainly attempted to guide the wanderings of exacerbated passion" (W, I, 158).[120] Shelley believes that by resorting to a flesh diet man has enslaved himself to violent appetites and desires. In so doing, he has virtually become another animal. In the Bhagavadgita, such a life of sensuality and violent passions is described as the life dominated by the lower form of rajas and tamas, the two of three gunas, and, hence, as the cause of man's bondage, perversion and fall.[121] In Freudian terms, man becomes a prisoner of his own libido. Shelley, however, does not reject passions or pleasure. On the contrary, he suggests that man, by means of his intellect, can transform his desires into higher passions, so that by the regained harmony of his powers, the "healthful innocence," he can participate with liberty in the fullness, immensity and purity of nature.[122] The argument is relevant to the understanding of the place of vegetarianism in Shelley's theory of perception and poetry. If existence is perception, and if poetry is the "expression of the imagination,[123] then the kind of life actually lived bears a direct relation to that which is imagined and created. This idea of perception as existence--which is Platonic and Berkeleyan--is expressed in Prince Athanase: "The mind becomes that which it contemplates" (Pt. 2, 15).[124] Understood in this context, vegetarianism and cannibalism are in fact two conditions of the mind or two kinds of imagination. The one expresses harmony, temperance, sublimity, fullness and purity, but the other seeks blood, grossness, sensuality and revenge.[125] Therefore, the discipline which helps to preserve a sublime and "healthful innocence" is also the discipline (austerity in the sense of tapsya) of the mind, and, hence, of art.

IV

In Canto VI, the action takes a dramatic turn. The short-lived paradise of freedom and love comes to a sudden and quick end. The spirit of good is again displaced by the despotic power of evil. The remainder of the poem, which is devoted to the individual struggle of Laon and Cythna, becomes potentially tragic. The grimness of the tragedy, however, is offset by the triumph of Laon and Cythna in Canto XII. If we review briefly the main argument of Canto I, we find that there are two paradises: the lower, which is the vision of this world turned into a blissful and festive garden, and the higher paradise of the spirit, which is the place of the eternal unity of Laon and Cythna. Whenever the earth becomes a picture of what Shelley calls "a world of woe," the hero as the spirit of good awakens sleeping humanity, displacing custom, tyranny and system. The lower paradise, generally speaking, is a human paradise of "healthful innocence," a vision of which is expressed at the end of Canto V. However, this paradise is subject to the laws of nature, to time and mutability and to the cyclical displacement caused by the strife between good and evil. But the higher paradise, being out of the bonds of time and space, is not affected by any of these laws. The lower paradise, the redeemed world, and the fallen world, the Tyrant's desert, are the respective realms of good and evil.

The function of the hero is to liberate this world, so that his regained earthly paradise will become the means by which he can reach the higher paradise. In this regard, Shelley is similar to Plato or Dante, for they, too, reach a lower paradise before ascending to a higher.[126] There is also a lower paradise in the *Bhagavadgita*,[127] the realization of which is dependent upon one's *karma*.

Shelley could have ended the poem at the close of Canto V, but that would not have been consistent with the mythic pattern established in Canto I. The two paradises, the two levels of consciousness or the two functions of the hero, are not antithetical or contradictory but inclusive and integral parts of the total design of the epic. It is in this sense that the poem is an anagogic allegory of the spirit.[128]

The first nineteen stanzas of Canto VI deal with the fierce and full-scale war[129] waged by Othman's soldiers to defeat the people. The hard-won liberty is suddenly lost because the mob has hardly become conscious of its obligations, of the meaning of love, wisdom and equality, and of the virtues which will transform it into a community of being. The mob is still responsive to the system's machinery of hate, fear, despair and panic; and all that Othman's forces have to do is to demoralize people by the various despotic means which the war machine has at its disposal. Therefore, it is the mob which sinks the ship of liberty. In his analysis of the French Revolution, as contained in the Preface to *The Revolt*, Shelley not only makes a sharp distinction between true freedom and a mere physical change but also focuses on the ability of the masses or slaves to become free overnight:

> If the Revolution had been in every respect prosperous, then misrule and superstition would lose half their claims to our abhorrence, as fetters which the captive can unlock with the slightest motion of his fingers, and which do not eat with poisonous rust into the soul. The revulsion occasioned by the atrocities of the demagogues and the re-establishment of successive tyrannies in France was terrible, and felt in the remotest corner of the civilized world. Could they listen to the plea of reason who had groaned under the calamities of a social state, according to the provisions of which, one man riots in luxury whilst another famishes for want of bread. Can he who the day before was a trampled slave, suddenly become liberal-minded, forbearing, and independent? This is the consequence of the habits of a state of society to be produced by resolute perseverance and indefatigable hope, and long-suffering and long believing courage, and the systematic efforts of generations of men of intellect and virtue.
>
> (W, I, 241)

Although historically, of course, the bloody changeover is allegorical of the events of the French Revolution, there is a note of irony in Shelley's concern with changing this world of misery and woe into a paradise. The paradise is neither lasting nor self-sustained, for the world of evil or of experience, as imagined by Shelley, is so powerful and real that it can easily displace the good. The heavy reliance on the cultivation of the public imagination and the transformation of the mob into an ideal community of being, as opposed to the possibility of its success, especially in view of the path of progress envisioned in Canto I and at the end of Prometheus Unbound, makes the entire conception of perfection an epistemological paradox of duality between shadow and reality. Perfection as an ideal does not fail, but the possibility of its being an actuality is subject to a perpetual conflict between shadow and reality. Consequently, the earth remains a ruined and ravaged paradise.[130]

Cythna is Laon's rescuer in the literal and metaphorical sense. Not only does she, like the maiden of romances, rescue her knight from the battlefield on her "black Tartarian horse," but she also, by virtue of her love and beauty, helps him to reconcile the tremendous sorrow and shock that he has suffered with his moral idealism. They mourn the loss of liberty, not despairingly but hopefully, thinking that the autumn winds have deposited the remains of history in the form of dry leaves which will be revived by spring. The intense social passion for the revolution and the public good, instead of being lost or perverted, is transformed into strong and vigorous love. The "wandering Meteor" which is sent "by some wild wind" is symbolic of the transformed passion, eros-love. Finally, Laon and Cythna consummate their love: "a sister and a brother" (VI, 351) are united in a sacred and pure bond of love and hope. The sexual union described in stanza XXXIV marks the total fulfillment of daimonia and the realization of the oneness of their beings. According to Shelley's conception of the epipsyche, the woman as the embodiment of the ideal is daughter-bride-sister, and the imagination seeks total identification with this figure. Therefore, the union of Laon and Cythna, the psyche and the epipsyche, does not suggest incest, although, paradoxically enough, in common and everyday vocabulary the word "incest" would adequately describe such a circumstance. The word "incest" bears a seal of custom, system, or law, and as such it belongs to the fallen or conditioned perception. Similarly, the words "brother" and "sister" have a limited social meaning. But in the vocabulary of risen perception, there is no incest, and the only basis of relationship between man and woman is love. In the realm of innocence, the entire process and the vocabulary of perception are entirely different from those of the conditioned morality.

To "break through the crust" of this conditioned and established morality was, as Shelley explains in the Preface to the poem, his objective in introducing the motif of incest:

> In the personal conduct of my Hero and Heroine, there is one circumstance which was intended to startle the reader from the trance of ordinary life. It was my object to break through the crust of those outworn opinions on which established institutions depend. I have appealed therefore to the most universal of all feelings, and have endeavoured to strengthen the moral sense, by forbidding it to waste its energies in seeking to avoid actions which are only crimes of convention. It is because there is so great a multitude of artificial vices, that there are so few real virtues. Those feelings alone which are benevolent or malevolent, are essentially good or bad. The circumstance of which I speak, was introduced, however, merely to accustom men to that charity and tolerance which the exhibition of a practice widely differing from their own, has a tendency to promote. Nothing indeed can be more mischievous, than many actions innocent in themselves, which might bring down upon individuals the bigotted contempt and rage of the multitude.
> (W, I, 247)

And his note to the passage itself reads as follows: "The sentiments connected with and characteristic of this circumstance, have no personal reference to the Writer."[131] In asking the conventional reader to extend due tolerance and patience in examining the poetic circumstance and in appealing to "the most universal of all feelings," Shelley assumes that the pure and innocent relationship between Laon and Cythna, which is solely inspired by love and beauty, will "strengthen the moral sense." In other words, Shelley expects the reader to rise above the narrow and limited perception fostered by institutional morality which considers the union of Laon and Cythna an immoral act, like a conventional crime or a vice resulting from a defect of nature. If the union between Laon and Cythna were prompted by morbid sensuality, fear or lustful ego, their relationship would assume a meaning which is contrary to the conclusions reached in our previous discussion. The brother-sister relationship is merely a biological accident; therefore, what is more significant is the conception which unites Laon and Cythna in an eternal bond of love and fellowship. This affinity between Laon and Cythna is not materially affected in the revised version of the poem where Laon and Cythna are not brother and sister but lovers.

Shelley says that his purpose in introducing the poetic circumstance of incest is to startle the reader, but the conception of woman as daughter, bride and sister is an integral part of his imagination. We may recall that Laon considers Cythna his "second self," his "other half" and his soul-mate. We may further recall our discussion concerning the relationship between the woman and the Spirit in Canto I. The sexual consummation symbolizes the realization of inwardness and the total union of the two parts of the self. If the eros-imagination fails to realize its inwardness, it will retract as a dark, brooding force that will destroy the self. Although Shelley must have been familiar with the treatment of incest in such works as Hunt's The Story of Rimini, Byron's Manfred, Godwin's Mandeville and Wieland's Agathon,[132] his conception of the relationship between Laon and Cythna is much closer to the thought of Plato and the Old Testament. The image of the soul's incessant search for its likeness may, no doubt, appear to be somewhat narcissistic, but the view of incest as a kind of Romantic narcissism hardly explains the bond between Laon and Cythna. In fact, the potential kinship between Laon and Cythna, as remarked earlier, has its genesis in Shelley's conception of the psyche and epipsyche as embodied in Epipsychidion where Emily is imagined as daughter, bride, sister, "this soul out of my soul" (E, 238) and "a soul within the soul" (E, 455). (My discussion of Epipsychidion contains a detailed treatment of this subject.[133]) It should be noted that this conception is equally valid in understanding the relationship between Laon and Cythna in the revised version of the poem where Laon and Cythna are friends and lovers.

The union of Laon and Cythna takes place in a context similar to that of Adam and Eve, one in which the children of innocence are united in the oneness of their beings in a pastoral dream, Blake's Beulah state:[134]

> And such is Nature's modesty, that those
> Who grow together cannot choose but love,
> If faith or custom do not interpose,
> Or common slavery mar what else might move
> All gentlest thoughts; as in the sacred grove
> Which shades the springs of Aethiopian Nile,
> That living tree, which, if the arrowy dove
> Strike with her shadow, shrinks in fear awhile,
> But its own kindred leaves clasps while the sun-beams smile . . . .
> (VI, 352-60)

The expression "Nature's modesty" in line 352 reads "Nature's law divine" (W, I, 423) in the revised version of the poem. The conception of divine innocence, "Nature's law divine," as must be clear from the foregoing discussion, in no way means a return to history or to chaotic primitivism. Shelley, of course, blends naturalism and Platonism, in which context the union of Laon and Cythna is not a lapse into sensuality but a healthy and pure response to love and beauty. In this creative union, love freely mingles with intellect, and it is this free and selfless mingling or the total giving of oneself to the other that saves love and intellect from decay and perversion. Again, the free mingling of love and intellect produces pure sensuousness which, as opposed to lust and sensuality, is a total psychic and spiritual response of the body and soul under the condition of erotic mania.[135] In direct contrast to the blissful union of Laon and Cythna is Othman's lustful rape of Cythna.

Canto VII deals with Cythna's "strange tale of strange endurance" (VII, 19). In her story of Othman's cold and "cruel lust" and his "polluted halls," Cythna makes an important distinction between genuine love and lust. Love is "great Nature's sacred power," whereas lust is a "load of slavery," selfishness, tyranny and power. In raping Cythna, Othman responds to his lust, and becomes "A king, heartless beast, a pageant and a name" (VII, 45). Cythna's rape, as contrasted to Beatrice's rape in The Cenci,[136] proves creative in one special sense: the sexual act, the physical contact with the ideal and pure beauty, deprives Othman at least temporarily of his tyrannous and hardened will. The reason Cythna is ordered to be imprisoned is that Othman is fearful of the consequences of his own weakened will or his moral impotence. Considered from another point of view, Cythna's rape is symbolic of the Tyrant's molestation of "the people of God," the universe or nature, which is what the woman in the ideal sense signifies. However, the important element in Cythna's conduct is that she, unlike Beatrice, forgives the Tyrant and in her forgiveness lies her moral triumph.

The way to the cave-prison winds through several other caverns in the sea. Stanzas X-XIV picture the subterranean regions, the winding and mazy paths, and the unique geometrical design and architecture of the cave. Actually, the cave is a prison, an inferno or a hell, but

Cythna sees in it "shells engraven / With mystic legends" (VII, 111-12), columns and shapes standing on the "bright floor," and "the state / Of kingless thrones" (VII, 116-17). The "round and vast" fountain "in which the wave / Imprisoned, boiled and leaped perpetually" (VII, 102-03), is a symbol of the phallus, and, hence, of creativity and hope. For Cythna, therefore, the prison-dungeon becomes a symbol of enlightenment, a seat of oracular wisdom, and a repository of history, art and culture. At the same time, the cave is a metaphor for the mind: the various dungeons and caverns are the unknown regions of the mind, of the unconscious, a successful passage through which enables us to discover cumulative wisdom.

Because of the extensive use of the cave imagery in Shelley's works, caution must be exercised in the interpretation of the symbol, expecially to avoid generalization.[137] The symbol is no doubt polysemous and highly allusive, but it is functional. For example, the caves of Laon and Cythna as nerve-wrecking dungeons of horror, loneliness and torture are like the solitary and haunted places of Gothic romances. Whereas Laon's cave remains a morbid place of infernal suffering, both literally and metaphorically, Shelley assigns a more symbolic significance to Cythna's cave. According to the imagery, as it develops in this canto, the cave is a psychological symbol of the mind. At another level, however, it is a symbol of life or the womb of rebirth. Since Cythna's concern is to explore the meaning of life as well as to reach the inner recess of the mind, the two meanings are fused into a third which, in the Platonic sense, is reality. The cave of the Witch of Atlas synthesizes the various meanings of the symbol. We may note that Cythna herself is cautious in committing herself to the meaning of the cave, not because she is evasive but because the comprehensive and expansive nature of the symbol-idea requires continuous search for meaning: ". . . what was this cave? / Its deep foundation no firm purpose knows / Immutable, resistless, strong to save, / Like mind while yet it mocks the all-devouring grave" (VII, 249-52). Further in stanza XXXI, Cythna expresses her experience in the cave:

> My mind became the book through which I grew
> Wise in all human wisdom, and its cave,
> Which like a mine I rifled through and through,
> To me the keeping of its secrets gave--
> One mind, the type of all, the moveless wave
> Whose calm reflects all moving things that are,
> Necessity, and love, and life, the grave,
> And sympathy, fountains of hope and fear;
> Justice, and truth, and time, and the world's natural sphere.
> (VII, 271-79)

The "One mind" is the power of synthesis and harmony, knowledge of higher mathematical truth, like the Pythagorean perception of geometric wisdom which enables Cythna to perceive "Clear, elemental shapes, whose smallest change / A subtler language within language wrought" (VII, 282-83). It is this prophetic and oracular power of synthesis, harmony and wisdom which, appearing as the apocalyptic earthquake, causes the cavern to crack and frees Cythna from the bondage.

In comparison to Laon's experience in the cave, Cythna's venture is much more positive and creative. But on the other hand, Laon's suffering, despair and pain are much greater and more intense than Cythna's. Two creative acts that sustain Cythna in the prison and help in her liberation are the birth of the child and her continued remembrance, not of sin but of deep love for Laon. The female child[138] who saves Cythna from despair and madness and rejuvenates her life, and who is later carried away by the Ethiopian diver, is a symbol of hope. Furthermore, the birth of the child is apocalyptic, and this imagery of birth reaches its climax in the birth-like crack of the cave-womb. In a mirror-image of the child, Cythna sees the figure of Laon, of love, hope and liberty. Cythna, like her counterpart Ianthe in Queen Mab, regards the child as a reborn seed of love and liberty which will rekindle her life and the universe. Even the human emotions of fulfillment that Cythna exhibits as a mother strengthen her will to endure persecution and suffering with joy and exuberance. But as the children of light are generally lost in the world of experience, so, too, Cythna's child plays in the Tyrant's lap. In spite of the loss of the child, Cythna believes optimistically that she is not lost but only transferred to the Tyrant as a living symbol of hope, and that some day she will upset the throne of tyranny. As Cythna joyfully and meditatively thinks of her pure and innocent love for Laon, she also foresees her liberation from the cave and her reunion with him.

Towards the end of Canto VII some sailors from a slave ship rescue Cythna, perhaps to add her to the host of female slaves. But as soon as Cythna comes aboard the ship and sees the wretched plight of the captive females, she is greatly disturbed. This provocative circumstance prompts her fiery address to the mariners whom she believes to be the helpless instruments of the Tyrant's machine. Cythna's speech, which covers the whole of Canto VIII, is a simple but well-reasoned restatement of Shelley's moral idealism, a good part of which has appeared in a different form in Canto I. The fiery argument which follows the method of negation aims at breaking the hard core of conditioned morality by awakening the mariners to their lost humanity.

The beginning of Canto IX describes the arrival of Cythna and the mariners in the Golden City. Wherever Cythna goes, she revives hope of prophetic change. With the resounding voice of a poet-prophet, she tears the "veil that hid / Nature, and Truth, and Liberty, and Love" (IX, 55-56). Women, her major concern, are now free and the Tyrant's soldiers are helplessly brooding in the "slave-deserted halls." Alarmed by the large-scale revolutionary sympathy which Cythna has stirred by singing Laon's hymns of freedom, the Tyrant responds in fear, pressing into service all the available instruments of his despotic machine. The priests "curse the rebels" as they ask their God "For Earthquake, Plague, and Want" (IX, 116-17). The "grave and hoary men are bribed" to preach the benefits of slavery and man's eternal doom of "toil of misery"; the memories of bards and sages are made to suffer "a brief eclipse"; and gold is "scattered thro' the streets" as a temptation. But all this malicious warfare, as Cythna explains, fails and the revolution succeeds.

Cythna's story at this point comes to a close, and she reminds Laon: "The rest thou knowest" (IX, 164). Her statement refers to that portion of the story in Canto V where she and Laon are united after several years of separation. However, the stanzas that follow are the most imaginative of Cythna's narrative in Canto IX. Cythna, using nature as a living medium, transforms her experience of history and her perception of the revolution into a myth of liberty. The process of perception and creation is not "the *natura naturata*" but "the *natura*

naturans, which," as Coleridge explains, "presupposes a bond between nature in the higher sense and the soul of man."[139] These stanzas are mythopoeic: they express the relation between changing states of human history--that is, their cyclical decline and growth--and the corresponding states in nature. This transformation of nature into art and of history into myth in Canto IX resembles Shelley's method in Canto I. The technique of mythmaking and the imagery and the theme of the West Wind and the seasons are developed later in "Ode to the West Wind."

The immediate context of these stanzas is the displacement of good in Canto VI, where both Laon and Cythna contemplate the fate of the revolution. Cythna describes the cyclical pattern of dissolution and creation in nature:

> The blasts of autumn drive the winged seeds
> Over the earth,--next come the snows, and rain,
> And frosts, and storms, which dreary winter leads
> Out of his Scythian cave, a savage train;
> Behold! Spring sweeps over the world again,
> Shedding soft dews from her aetherial wings;
> Flowers on the mountains, fruits over the plain,
> And music on the waves and woods she flings,
> And love on all that lives, and calm on lifeless things.
> (IX, 182-90)

Literally, the three seasons, autumn, winter and spring, describe the simple cyclical process of destruction and re-creation in nature. But metaphorically, the description refers to the genesis of the creative process in thought as well as in history, culture and art. "The blasts of autumn"--an expression which later appears in the "Ode to the West Wind" as the "breath of Autumn's being"--which carry autumnal energy of nature and make the leaves fall characterize the systolic movement in the cycle of creation. Even after the leaves have fallen, they are still pregnant with the germinal power. The compound metaphor "winged seeds," therefore, implies that the seed never dies either in the literal or in the metaphorical sense. Winter, with its frost, storm, snow and rain, buries the seeds beneath the earth. And spring, in turn, regenerates the life again. The same power manifests itself in the "blasts of autumn," in the rain, frost and snow of winter, and in the life-giving dew and love of spring: hence, autumn, winter and spring are three aspects or vehicular forms of the same universal energy which we may call the "animative intellect," the divine breath or the essence, and for which Shelley's metaphor is the wind.[140] The twofold function of this power-wind as destroyer and preserver[141] closely parallels the Oromazes (Brahma-Vishnu)-Ahrimane (Siva) motif of the Zodiac or the two principles of Brahma and Siva in the Hindu trinity. In portraying destruction and preservation as the two functions of the same power, Shelley reconciles the dualism of good and evil. Cythna, in fact, expresses this concern emphatically in stanza XXVIII:

> Who aye the future to the past will bind—
> Necessity, whose sightless strength forever
> Evil with evil, good with good, must wind
> In bands of union, which no power may sever;
> They must bring forth their kind, and be divided never!
> (IX, 240-44)

Thus, Manichaeanism is blended with the doctrine of Necessity: in the cycle of energy, good and evil, cause and effect, and spring and winter, are integrated into unity.

In stanza XXII, Cythna sings of spring, the symbol of hope, love and life:

> O Spring, of hope, and love, and youth, and gladness
> Wind-winged emblem! brightest, best, and fairest!

Whence comest thou, when, with dark winter's sadness
The tears that fade in sunny smiles thou sharest;
Sister of joy! thou art the child who wearest
Thy mother's dying smile, tender and sweet;
Thy mother Autumn, for whose grave thou bearest
Fresh flowers, and beams like flowers, with gentle feet,
Disturbing not the leaves which are her winding-sheet.
(IX, 191-99)

Spring, if we read lines 186-92 as a unit, is the symbol of grace. It is the creative principle of the wind which awakens Brahma's sleeping divinity in the seed, thereby redeeming nature from the death-state of winter. It marks the fullest and the most exultant blossoming of the creative energy. It is symbolic of a state of harmony and of delicate balance in nature. The elements of grace that it bears to full fruition are hope, love, youth and gladness. Autumn is the mother of spring, because the wind, the creative male principle, sows at this time the seed which sleeps all winter. Spring, the child, wears his "mother's dying smile" and bears "fresh flowers" for his mother's grave, ironically implying that the new, the young, rejoices at its liberty from the old mother. But another ironical implication is that the spring-growth will soon ripen to be devoured by the mother-autumn. This is precisely what is meant when we say that Chronos, time, devours its own creation. In the Jungian sense, however, the situation is analogous to the devouring of the children by the chthonic mother archetype. This is a mental picture of the time-cycle or the cycle of energy, and in this regard Shelley's conception resembles that of Blake's Orc cycle. In the mythic and the ideal sense, destruction or dissolution of the old creation is a prophetic and redemptive act: merciful time annihilates the old, making way for the new. The charioting of the "winged seeds" by the autumn wind is indeed a creative act. But in the social and historical sense the whole context has a strong ironical and sceptical import. The coming of winter, according to the zodiacal myth, marks the rule of Ahrimane, when Brahma, the creative spirit, sleeps in the seed. In this period, man turns into a hunter and a warrior.[142] Winter, therefore, is usually viewed as symbolic of oppression, woe, tyranny and death. As Cythna says:

> Lo, Winter comes!--the grief of many graves,
> The frost of death, the tempest of the sword,
> The flood of tyranny, whose sanguine waves
> Stagnate like ice at Faith, the inchanter's word,
> And bind all human hearts in its repose abhorred.
>
> The seeds are sleeping in the soil: meanwhile
> The tyrant peoples dungeons with his prey;
> Pale victims on the guarded scaffold smile
> Because they cannot speak; and, day by day,
> The moon of wasting Science wanes away
> Among her stars, and in that darkness vast
> The sons of earth to their foul idols pray,
> And grey Priests triumph, and like blight or blast
> A shade of selfish care o'er human looks is cast.
> (IX, 204-17)

and further:

> This is the Winter of the world;--and here
> We die, even as the winds of Autumn fade,
> Expiring in the frore and foggy air,--
> Behold! Spring comes, tho' we must pass, who made
> The promise of its birth,--even as the shade
> Which from our death, as from a mountain, flings
> The future, a broad sunrise; thus arrayed
> As with the plumes of overshadowing wings,
> From its dark gulph of chains, Earth like an eagle springs.
> (IX, 218-26)

Until the light of love dawns, the "Winter of the world," the night of darkness or the death-state, will continue. Spring, the new creation of life, will apocalyptically emerge from winter's dark and dreary dungeon, where it lies in repose: "From its dark gulph of chains, Earth like an eagle springs" (IX, 226).

In the next stanzas, especially in stanzas XXVI-XXXIII, Cythna dwells on the questions of death and immortality. Her view of death is not ambivalent, nor is it cold and pessimistic. In the myth of the seasons, she views with calm, philosophical resignation death in life and life in death: death for her is a means of attaining unity and new life. Furthermore, death is simply a temporary and transitional state of "intellectual suspension" before transcendence, rebirth into the higher state. According to Spinoza, "a free man thinks nothing less than of death and his wisdom is meditation not of death but of life."[143] It is quite evident that Cythna contemplates the spring of life, but to understand the true significance of life she must also know about death. This at least is the essence of the dedicatory lines from Chapman:

> There is no danger to a Man, that knows
> What life and death is: there's not any law
> Exceeds his knowledge: neither is it lawful
> That he should stoop to any other law.
> (W, I, 249)

As a true Shelleyan heroine, Cythna, like Laon, exhibits her dire concern for the "Winter of the world," and in her poetic analysis of the condition of man, she affirms the visionary hope of an apocalypse. However, in her view of death, there is a kind of Dantean sadness,[144] a kind of stoic resignation, but not despair and fear. Death no doubt occurs in the lower world, but the power of love will enable the soul to transcend to the higher world of immortality. However, the true immortality is the immortality of thought, soul or essence:

> Our many thoughts and deeds, our life and love,
> Our happiness, and all that we have been,
> Immortally must live, and burn, and move,
> When we shall be no more . . . .
> (IX, 263-66)

The heroes, poets, sages and philosophers leave behind the immortal vesture of hope, love, truth and liberty with which "To adorn and clothe this naked world" (IX, 249). After Time has stripped the mortal vesture or the veil of physical existence, there remains the pure spiritual essence, the eternal thought, which is the true self of a poet.[145]

V

Cythna's views in the latter part of Canto IX prepare Laon psychologically for the climactic events in Cantos X, XI and XII. Laon has already resumed the narrative at the end of Canto IX. Canto X begins with the description of Laon's nightly trips for food and for "dark intelligence" of the Tyrant's movements. He recalls the horror of the abominable and bloody revenge and the massacre which the Tyrant's soldiers wage under the temptation of "gold and glory." In stanza XIII, Laon expresses the state of tyranny and devastation:

> Day after day the burning Sun rolled on
> Over the death-polluted land--it came
> Out of the east like fire, and fiercely shone
> A lamp of Autumn, ripening with its flame
> The few lone ears of corn;--the sky became
> Stagnate with heat, so that each cloud and blast
> Languished and died; the thirsting air did claim
> All moisture, and a rotting vapour past
> From the unburied dead, invisible and fast.
> (X, 109-17)

Following the cruelty and savagery of man, nature, too, has turned barren and hostile. The failure of crops has resulted in famine. Animal-life has been destroyed and plague has struck the land. The moving picture of human misery--hunger, starvation, death, disease, explcitation, avarice--is a continuation of the one encountered at the end of Canto VI. The scene of devastation partially resembles Defoe's description[146] of plague-stricken London. In great terror the king, princes, priests and their followers assemble to pray to the God of vengeance and hate, asking forgiveness of their sins:

> O God Almighty! Thou alone hast power!
> Who can resist thy will? who can restrain
> Thy wrath, when on the guilty thou dost shower
> The shafts of thy revenge, a blistering rain?
> Greatest and best, be merciful again!
> Have we not stabbed thine enemies, and made
> The Earth an altar, and the Heavens a fane,
> Where thou wert worshipped with their blood, and laid
> Those hearts in dust which would thy searchless works have weighed?
> (X, 244-52)

Each person, however, worships his own idol: "Oromaze, and Christ, and Mahomet, / Moses, and Buddh, Zerdusht, and Brahm, and Foh, / A tumult of strange names . . ." (X, 271-73), asserting in shameful religious jealousy and bigotry that "Our God alone is God!" In this satanic self-idolatry, they worship "their own hearts' image, dim and vast, / Scared by the shade wherewith they would eclipse / The light of other minds" (X, 263-65). Laon clearly indicates that priestcraft is basically responsible for the iron-chains of slavery, ignorance, fear and hatred, and, hence, of human misery. Finally, a Christian priest,[147] who is the cumulative symbol of priestcraft as well as institutional religion and morality, and who, imprisoned by his own darkness, fear and righteousness, breeds in his heart "A jealous hate of man," proposes expiation of sins by sacrificing Laon and Laone, the chiefs of infidels and heretics:

> Let Laon and Laone on that pyre,
> Linked tight with burning brass, perish!--then pray
> That, with this sacrifice, the withering ire
> Of God may be appeased.
> (X, 343-46)

Like the druids, the priests sacrifice the infidels, atheists and rebels in the three hundred furnaces lighted in the Golden City to appease God's wrath. Thus the "noontide sun" is literally and metaphorically darkened with the smoke of human blood rising out of these furnaces.

Canto XI begins with Laon's parting from Cythna. Laon cannot tolerate all the endless suffering and burning of the innocent, and his decision to surrender himself to the Tyrant is prompted not by any moral cowardice, quietism or defeatism but by great moral courage. The first seven stanzas describe the parting of the two lovers who are to remain eternally united in love, but who now are fated to be separated by the Tyrant's iron hand. The intensity of love and the depth of spiritual calmness occasioned by the sorrow of parting and the contemplation of death enhance Cythna's beauty, making her a still picture of grandeur and sadness:

> She saw me not--she heard me not--alone
> Upon the mountain's dizzy brink she stood;
> She spake not, breathed not, moved not--there was thrown
> Over her look, the shadow of a mood
> Which only clothes the heart in solitude,
> A thought of voiceless death;--she stood alone,
> Above, the Heavens were spread;--below, the flood
> Was murmuring in its caves;--the wind had blown
> Her hair apart, thro' which her eyes and forehead shone.
> (XI, 1-9)

Love as light and heavenly glory transforms her into a living presence:

> Her lips were parted, and the measured breath
> Was now heard there;--her dark and intricate eyes
> Orb within orb, deeper than sleep or death,
> Absorbed the glories of the burning skies,
> Which, mingling with her heart's deep ecstacies,
> Burst from her looks and gestures;--and a light
> Of liquid tenderness like love, did rise
> From her whole frame, an atmosphere which quite
> Arrayed her in its beams, tremulous and soft and bright.
> (XI, 37-45)

As Laon leaves for the Golden City, he listens along the way to the echo of her soul: "I cannot reach thee! whither dost thou fly? / My steps are faint--Come back, thou dearest one-- / Return, ah me! return!" (XI, 60-62).

While the Tyrant and "his aged Senate," sunken in despair, are still sacrificing innocent people in expiation for sins, Laon, disguised as a hermit, appears before them. In one of the most fearless, bold, and spirited confrontations, he calls upon the Tyrant and his Senate to understand the true nature of evil:

> Ye Princes of the Earth, ye sit aghast
> Amid the ruin which yourselves have made,
> Yes, desolation heard your trumpet's blast,
> And sprang from sleep---dark Terror has obeyed
> Your bidding--O, that I whom ye have made
> Your foe, could set my dearest enemy free
> From pain and fear! but evil casts a shade
> Which cannot pass so soon, and Hate must be
> The nurse and parent still of an ill progeny.
>
> Ye seek for happiness--alas the day!
> Ye find it not in luxury nor in gold,
> Nor in the fame, nor in the envied sway
> For which, O willing slaves to Custom old,
> Severe task mistress! ye your hearts have sold.
> Ye seek for peace, and when ye die, to dream
> No evil dreams: all mortal things are cold
> And senseless then; if aught survive, I deem
> It must be love and joy, for they immortal seem.
> (XI, 127-35, 145-53)

Laon is, of course, aware of the fact that his speech will have little effect on the despots: "It doth avail not that I weep for ye-- / Ye cannot change, since ye are old and grey, / And ye have chosen your lot" (XI, 181-83). He then tries to exact from them a promise of Cythna's freedom and her safe conduct to America. In the panegyric to America (stanzas XXII-XXIV), Laon explains that this new promised land is the land of hope and liberty.

The first seventeen stanzas of Canto XII bring the "human part" of the story to a conclusion, but the remaining twenty-five stanzas contain the mythic account of the soul's journey to the Temple of the Spirit. After Laon has revealed his true identity, he is bound and brought to the pyre. At this moment, Cythna appears dramatically on the scene, and at the exhortation of the priest she is bound "to the stake"[148] beside Laon.

> When there had fled
> One soft reproach that was most thrilling kind,
> She smiled on me, and nothing then we said,
> But each upon the other's countenance fed
> Looks of insatiate love; the mighty veil
> Which doth divide the living and the dead
> Was almost rent, the world grew dim and pale,—
> All light in Heaven or Earth beside our love did fail.
> (XII, 128-35)

The "mighty veil" is symbolic of samsara, appearance, or this world of eternal sense to which the Tyrant, disease, and decay belong, and which "divide[s] the living and the dead." Thus death in removing the "mighty veil" annihilates the world of senses and "vain reasoning," and enables man to attain higher intellectual existence beyond the thinness of temporal-spatial reality—in which sense the mind perceives unity and oneness between thought and sense, this life and the life beyond, mortality and immortality, appearance and reality, and the part and the whole. Laon has said earlier that "all mortal things are cold / And senseless" (XI, 151-52), and, as opposed to these things of which the world of woe and tyranny is an image, only love and joy are immortal. Therefore, death marks an ascent from the "cold and senseless" realm to the higher paradisal state. In this sense, death or annihilation characterizes a wisdom which liberates one from the lower state of existence. As Laon says:

> And is this death? the pyre has disappeared,
> The Pestilence, the Tyrant, and the throng;
> The flames grow silent--slowly there is heard
> The music of a breath-suspending song,
> Which, like the kiss of love when life is young,
> Steeps the faint eyes in darkness sweet and deep;
> With ever changing notes it floats along,
> Till on my passive soul there seemed to creep
> A melody, like waves on wrinkled sands that leap.
> (XII, 145-53)

All "mortal things," the pyre, the Tyrant and his establishment, pestilence and famine disappear, and Laon and Cythna awake to reality. The otherwise distasteful death becomes a means of experiencing ontological reality, of finding a road to the visionary paradise of the spirit, and of seeking unity with nature. The higher wisdom which enables one to annihilate oneself in the fire of this world and thus to seek release from the temporal time is the power of love. Both Laon and Cythna, it should be emphasized, volunteer to die. In fact, Cythna wants to die along with Laon. We may recall that it is Beatrice who helps Dante to reach the earthly paradise, to cross the river of fire, and finally to gaze upon the miracle of the trinity at the center of the rose. Shelley's vision of the paradisal course is analogous to Dante's: the passage through the fire in the Shelleyan context actually means self-annihilation and transcendence of the temporal-spatial reality. Once Laon and Cythna have emerged from this fire, they along with their child are seen on their way to the Temple of the Spirit. In a social and political context, however, Laon and Cythna are crucified by the society they want to redeem.

Cythna, the "Fair star of life and love . . . soul's delight" (IX, 321), Asia, the "Life of Life," and Emily, the "soul within the soul," who are to a certain extent prototypes of Beatrice, help their consorts in reaching the purgatorial summit, in crossing the fiery realm, and finally in taking them to "love's rare Universe" (E, 589). As discussed earlier, crucifixion or martyrdom is the archetypal destiny of the Christ-Orc-Serpent-hero.[149] In a special psychological sense, the crucifixion of the hero-reformer implies the withdrawal or contraction of the libidinal power or the creative spirit. This contraction or withdrawal is also called ascent of the spirit, a course which we normally describe as the path to heaven. At the same time, crucifixion and the voyage to the Temple of the Spirit are symbolic of resurrection. It is evident from the paradisal schemes in The Revolt, Epipsychidion and Adonais that Shelley could have thought of no place less than a heaven for the brave and noble spirits--poets, philosophers and saints--who have stood for love, wisdom, liberty, justice and truth.

As suggested earlier, Cythna's child is the symbol of hope;[150] however, the symbolism assumes greater importance in Canto XII. Before the martyrdom of Laon and Cythna, this "most beautiful" child, "A shape of light" (XII, 16), is seated on the throne by the side of the Tyrant. When Laon is bound to the stake, she is the only one who pleads to the king for Laon's life. When Laon and Cythna are consumed by the flames, the child, a symbol of hope of this world, falls motionless on the throne. A victim of pestilence, she reappears as the winged pilot of the boat that bears Laon and Cythna to the Temple:

> a winged shape sate there,
> A child with silver-shining wings, so fair,
> That as her bark did thro' the waters glide,
> The shadow of the lingering waves did wear
> Light, as from starry beams; from side to side,
> While veering to the wind her plumes the bark did guide.
> (XII, 175-80)

This "plumed Seraph" (XII, 208) or the "bright child" (XII, 208) is the charioting spirit of the divine imagination, the soul or the supraconsciousness which knows the way through the mazy caverns to the Temple. After her death, she already stands as "a winged Thought / Before the immortal Senate, and the seat / Of that star-shining spirit" (XII, 271-73), while Laon and Cythna are still waiting to be transported. The child-Seraph is not unlike the Hermaphrodite who pilots the boat of the Witch of Atlas or Love, the "most beautiful of pilots" (PU, II, v, 92), who conducts Asia's boat through the paradisal stream of time to "a diviner day" (PU, II, v, 103). Again, since the child-Seraph guides the lovers to the universe of eternal love and beauty, she is what we may call, in the Platonic sense, the daemon of love.

From their death-sleep, Laon and Cythna awaken into paradise: "Ay, this is paradise / And not a dream, and we are all united!" (XII, 194-95). In order to reach the Temple, Laon and Cythna must undertake a voyage on the stream of life beyond the grave. The "plumed Seraph" who is commissioned to conduct Laon and Cythna on their voyage describes the location of the seat of the "better Genius of this world's estate":

> His realm around one mighty Fane is spread,
> Elysian islands bright and fortunate,
> Calm dwellings of the free and happy dead,
> Where I am sent to lead!
>
> (XII, 276-79)

The pilgrim souls of Laon and Cythna sail in a boat of elaborate structure:

> The boat was one curved shell of hollow pearl,
> Almost translucent with the light divine
> Of her within; the prow and stern did curl,

Horned on high, like the young moon supine,
When o'er dim twilight mountains dark with pine,
It floats upon the sunset's sea of beams,
Whose golden waves in many a purple line
Fade fast, till, borne on sunlight's ebbing streams,
Dilating, on earth's verge the sunken meteor gleams.
(XII, 181-89)

According to Grabo, the boat is a Neoplatonic symbol for the vehicle of soul.[151] I would venture to suggest that the boat, along with the meaning suggested by Grabo, also represents the new life which is born after the winter-death. Although the spirit imagines some concrete vehicle for its flight, the vision is its own medium. This new life or soul, after casting off its body, is light and capable of sailing swiftly, or rather flying, to its creator. It is translucent with the heavenly glory and light which, after the removal of the body-veil, is received freely from the center of creation. The same speed, lightness, translucence, glory and beauty are embodied in the "divine canoe," the visionary vehicle that is employed to cross the stream. Again, the lightness, speed and translucence are aspects of love and wisdom or of intellectual beauty. Asia's lyric in Prometheus Unbound expresses this meaning:

My soul is an enchanted boat,
Which, like a sleeping swan, doth float
Upon the silver waves of thy sweet singing . . . .
(II, v, 72-74)

Both boats in the poem, one in Canto I and the other in Canto XII, are visionary vehicles. The boat in Canto I takes the poet to the source of the poem, whereas the boat in Canto XII enables Laon and Cythna to attain identity and fullness. Although the first boat is the medium by which the poem as a whole is revealed to the poet, the second boat is instrumental in completing the thematic structure of the poem. In fact, the "spirit-winged" boat and the "winged Seraph" are the vehicular forms or metaphors for the creative energy, the intellectualizing principle or the "animative intellect," which, for Shelley, has the same meaning as the Holy Spirit. The boat is the divine chariot and the "winged Seraph" the charioteer.

Generally speaking, the boat as a vehicle of the imagination has the same symbolic significance for Shelley as the Bateau Ivre has for Rimbaud.[152] Except for the shallop which in Alastor has its own Romantic context, all other boats in Shelley, in spite of their delicate physical structure, are strong and forceful vehicles of the soul or the imagination. The two boats in The Revolt and the boats of the Witch of Atlas and Asia, like the divine chariots of myth, successfully cross the caverns and whirlpools, and conduct life or the imagination to the end and source of all creation.

The downstream voyage described in Cantos XXXIII-XLI takes the "divine canoe" almost flying through "bright whirlpools" on "that mighty stream dark, calm, and fleet, / Between a chasm of cedarn mountains riven" (XII, 289-90). The boat passes through "the winding watery ways / Of the vast strean, a long and labyrinthine maze" (XII, 296-97). It takes them "Three days and nights" of continuous swift sailing to pass through the long stream. On the fourth day the motion of the boat becomes swifter and faster until they approach the lake. In the center of the lake is the Temple of the Spirit, a detailed description of which is given in Canto I. Three important elements in the cosmography of the paradise are the stream, the sea and the Temple. The mysterious garden-paradise into which Laon and Cythna have awakened is the initial region surrounding the higher paradise. The downstream labyrinthine voyage through the manifold caves means that the souls of Laon and Cythna must imagine perpetually and intensely in order to reach the final destination. In Dante's scheme of heaven there is a lower region touching the outer tip of paradise, and before Dante reaches the Empyrean, he has not only to cross that lower region but also to traverse through nine other heavens. Although Shelley's structural design of paradise is different from Dante's, there are similarities of motif, especially in the meaning of crossing the intermediate space from the initial region surrounding the heaven to the center of the celestial rose. The continuous ascent of the soul in Dante is analogous to the continuous journey of the souls of Laon and Cythna from the outer tip of the earth to the Temple. In Plato's Myth of Er, the pilgrim souls march from the Meadow to the Throne of Necessity.[153] This Meadow is roughly the equivalent of the earthly paradise at the top of Purgatory in Dante, and of the garden-like region in Shelley, which Laon and Cythna reach after death and which is the starting place of their pilgrimage. The pilgrim boat of Laon and Cythna passes through the "wide and flowering meadows" (XII, 316). The imagery of this garden-like region may well remind us of the garden of Eden. The Temple in The Revolt is obviously what the Throne of Necessity is in Plato or the Empyrean is in Dante, assuming, of course, that the conception of the Throne of Necessity is identical with that of the Empyrean.[154]

A notable point of similarity between the Platonic paradise and the paradise of The Revolt is that the pilgrim souls in both cases take four days to cover the intermediate space: it is on the fourth day that they see the celestial light. There is a clear expression of the parallel in stanza XXXVIII:

> Three days and nights we sailed, as thought and feeling
> Number delightful hours--for thro' the sky
> The sphered lamps of day and night, revealing
> New changes and new glories, rolled on high,
> Sun, Moon, and moonlike lamps, the progeny
> Of a diviner Heaven, serene and fair:
> On the fourth day, wild as a wind-wrought sea,
> The stream became, and fast and faster bare
> The spirit-winged boat, steadily speeding there.
> (XII, 334-43)

But there is one important exception in the parallel noted above. In the Myth of Er, the souls to be reborn commence their journey from the Throne of Necessity to the Plain of Lethe, but in the paradise of The Revolt there is no such scheme, unless we assume that the Temple, like the Throne of Necessity, is located midway on earth, at a point where Plato's pilgrim souls see the Spindle of Necessity.[155] There is another significant point, however, that deserves our attention. In Plato, only those souls who are to be reborn go through the plain of Lethe, but the ones who attain permanence become one with the Throne of Necessity. That Shelley's motif of the pilgrims' voyage includes only the equivalent of the journey from the Meadow to the Throne of Necessity is in consonance with his scheme of assigning immortality to the souls of Laon and Cythna. In the time-scheme of four days, we note that the pilgrim souls in the Myth of Er "come on the fourth day to a place whence they could behold a Straight Light extended from above through the whole Heaven and Earth, as it were a pillar . . . ."[156] The pillar of light, as Stewart interprets the myth, "is the axis . . . on which the whole heavenly system revolves, the Earth fixed in the center of the system being a globe on the line of the axis. The destination of the Pilgrim Souls is that part of the surface of the globe at which, in the hemisphere where they are, the axis enters on its imaginary course through the center of the Earth, in order to come out again at the antipodal point in the other hemisphere."[157] Thus the fourth day marks the entry of the axis of the cosmos into the earth, and, hence, the visionary moment of the harmony of spheres within Plato's astronomical system. Similarly, during their voyage to the Temple, the souls of Laon and Cythna arrive at a point in the cosmos when they see "a diviner Heaven" revealed in a flash and when the movement of the "spirit-winged boat" becomes much faster. The fourth day is, therefore, the moment of revelation, when the imagination, on its continuous visionary journey in accordance with the Pythagorean laws of the harmony of the spheres, discovers its point of contact with reality.

The symbolism of the river is an integral part of the total conception of pilgrimage of the soul. On the top of Dante's Mount of Purgatory, there are two rivers, Lethe and Eunoè, signifying forgetfulness and remembrance, respectively. Before the soul can commence its journey further to heaven, it must forget its sinful deeds and remember only that which is good and virtuous. Shelley must have been familiar with Lethe in Plato's Myth of Er, Mnemosyne and Lethe in the Orphic mythology, and the rivers encircling the earthly paradise in Genesis. The stream in The Revolt is no doubt a purgatorial stream, but it resembles Dante's Eunoe more than Plato's Lethe. It is evident from the imagery that the disembodied souls voyaging through the meadow-garden are passing through the state of grace, continuously remembering love and joy, and not through the burning and dry Plain of Lethe. Considered from the standpoint of the Platonic doctrine of the soul, especially as contained in the Phaedo, the Gorgias and the Republic, the downstream journey of Laon and Cythna represents the eschatological journey of the two souls. According to Plato's myth, the soul, after its dismemberment, continues the path of progress until it attains the "peace of a never-ending disembodied state."[158] But what is significant is that just as Plato portrays the idea of the eschatological journey of the soul in myth, so does Shelley in the first and the last cantos of The Revolt. Whether or not Shelley believes in the immortality of the soul, however, is not nearly so relevant as the dramatization of the extraordinary experience of the mind, in which it takes visionary excursions into its inmost recesses, exploring the infinite, the unknown, and the endless. The eschatological journey is a mythic representation of the perception of this unique experience in which the entire being participates in discovering its beginning and end. It is the immensity of thought which compels the mind to go beyond the ordinary human experience; and into these limitless and glorious realms of thought, the song takes the poet and the reader.

Asia in Prometheus Unbound describes the soul's journey to "a diviner day":

> We have pass'd Age's icy caves,
> And Manhood's dark and tossing waves,
> And Youth's smooth ocean, smiling to betray:
> Beyond the glassy gulphs we flee
> Of shadow-peopled Infancy,
> Through Death and Birth, to a diviner day . . . .
> (PU, II, v, 98-103)

This continuous progress of the soul to "a diviner day" lies "Through Death and Birth," but not by returning to the womb or going upstream. Asia's lines, as mentioned earlier,[159] probably refer to the Platonic idea of the retrograde journey of the soul through two cosmic cycles of order and of disorder. Death marks the symbolic exit from Jupiter's age of disorder or the Ahrimanic (Siva's) cycle. Once the soul is released, it enters the cycle of order. In their triumphant release-birth, Laon and Cythna head toward that point in Shelley's paradisal scheme which is the realm of total awakening and unity. Asia's lyric, if properly understood, means a continuous forging ahead; and every time the cycle repeats, there is "a diviner day" or metempsychosis of the spirit. There is no static golden age. In terms of Shelley's modification of Plato's myth, the entry into the cycle of order is an entry into the dialectical realm of higher nature. Therefore, the retrograde or recessional journey is a forward journey, made possible by the thrust of the imagination. Although Laon and Cythna are actually being burnt alive, they are flowing downstream to paradise.

Unlike the paradise of Dante or of Plato, Shelley's Temple is located in the sea, and the river-pilgrimage of Laon and Cythna takes them through the land of the dead. Shelley places the paradise in the sea because he associates his paradise with the lost Atlantis and the world Noah knew before the deluge. The sea, though actually an archetypal image of chaos, is a symbol of what Auden calls "the primordial undifferentiated flux,"[160] from which all creation was given form. As the river merges into the sea, so does all life merge into the sphere of the undifferentiated reality. Again, in comparison to the vertical ascent of the soul in Dante or in Platonic and Neoplatonic thought, the pattern of the pilgrimage[161] of the souls of Laon and Cythna follows the winding and labyrinthine course of the river. If we consider the sea as a symbol of totality, the collective unconscious or the racial memory or the Freudian id, then the downstream journey of the soul or the imagination through the various caves and whirlpools is representative of the compelling and intensive search of the mind for reality, with which the soul will utlimately unite. But obviously the two meanings of the sea have similar implications because the primordial chaos was in fact the original source of life and is ultimately the end of all creation. The process of seeking unity and identity with the sea, as stated earlier in our discussion of the four-day voyage, is intensely imaginative. The imagination finally reaches the point where all journeys must end:

> The torrent of that wide and raging river
> Is past, and our aërial speed suspended.
> We look behind; a golden mist did quiver
> Where its wild surges with the lake were blended:
> Our bark hung there, as on a line suspended
> Between two heavens, that windless waveless lake;
> Which four great cataracts from four vales, attended
> By mists, aye feed, from rocks and clouds they break,
> And of that azure sea a silent refuge make.
> (XII, 352-60)

The "four great cataracts from four vales" perhaps symbolize the four faculties of the soul which are identified in The Republic as reason, understanding, conviction and perception of shadows. They are divided into two main categories of becoming and being.[162] They also recall the four rivers of paradise in Genesis. All knowledge separately issuing forth "from the four vales" finally leads into the "azure sea," the Shelleyan state of being, of elemental unity and synthesis, of full intelligibility and of eternal calm and harmony. At this point all knowledge ceases and life becomes a part of the undifferentiated reality. From another view, the stream and the sea are symbols of time, both temporal and divine. The river provides the passage for the boat of life to merge with the sea of eternity, over which the "Genius," the destroyer and creator, with his symbolic Temple-paradise in the center, presides. Thus the river, the boat, the sea and the Temple are integral symbols of life, totality and oneness. By reaching the heart of the sea, the soul unites with nature.

To sum up our discussion, The Revolt is a well-unified and multi-levelled allegory of the spirit of good. The first canto is introductory in a special sense: as a mythic form it contains the whole poem. The mythic account of the eternal struggle between the serpent and the eagle and the woman's narrative of the periodic incarnation of the spirit underlie the major structural movement of the poem. The unique and experimental design of the poem, which blends the myth and the "human part" of the story, is evidence of Shelley's attempt to create new forms of poetry. Shelley was a keen student of Homer, Dante, Spenser and Milton, but in the composition of The Revolt he did not use any one of their works as an exact model.[163] In rejecting the idea of poetry as imitation, and, hence, in departing from tradition, Shelley hoped to produce "a story of human passion in its most universal character" (W, I, 239). Yet his strong belief in the continuity of literature,[164] his devout admiration for these and other great classical writers, and his view of validating tradition in terms of the more universal and contemporary needs of man explain the presence of Homeric, Dantean, Spenserian and Miltonic elements in The Revolt.

The structural design of the poem raises some serious issues about the place of Canto I.[165] The mythic structure of Canto I seems to subvert its introductory purpose and to interfere with the "human part" of the story that follows in the next ten cantos. Of course, this problem focuses our attention directly on the unity of *mythos* and *dianoia* in the poem. My discussion of the poem has attempted to show that Canto I embodies Shelley's poetical radicalism in its most comprehensive form, especially his universal and mythic view of history and of the origin and eradication of evil, all of which are fundamental to the understanding of the "human part" of the story. The *dianoia* of Canto I serves as a major directional force behind the symmetrical structure of the whole poem. Nevertheless, the "purely introductory" (W, I, 239) first canto is so overwhelming that the "human part" of the story remains overshadowed. Shelley seems to have been aware of this difficulty when he termed Canto I as a "distinct poem" in "some measure." However, in spite of the "distinct" and overbearing character of Canto I, Shelley has incorporated in its structure a mythic apparatus which when coupled with its thematic unity integrates it with the poem.

The universal and comprehensive character of Canto I may prompt us to think that Shelley had planned to write the whole poem in the mythic form and that he later abandoned this plan,[166] but this suggestion is conjectural. Shelley scholars who believe in the poet's genius for mythmaking may well surmise that had Shelley written *The Revolt* in the mythic form of Canto I, or after the fashion of an allegory like *The Faerie Queene*, the poem would have been more successful. But there is no evidence that Shelley ever changed his original plan. The Preface to the poem and the structure of Canto I clearly establish that Shelley conceived of the poem as a whole in which the mythic and the human parts were to be fully integrated.

The major fabric of the poem rests on the conception of a cyclical conflict between good and evil, and, hence, on the serpent-eagle symbolism. The Zoroastrian motif is only superimposed: it is the Romantic Zarathustra, the prototype of the poet, who ultimately looks upon the duality of good and evil as dialectical. Corresponding to this motif, there are two major cycles of order or good, and the negative or ironic cycle of tyranny, disorder or evil. The poem deals with these two cycles, but the major part of it is devoted to the ironic pole to which all social and historical revolutions belong. This cycle is allegorical not of only the French Revolution but also of all revolutions in which the prophets, the heroes and the lovers are burnt at the stake. "In The Revolt of Islam, where the St. George and Dragon conception of revolution is very prominent," remarks Frye, "the central figures are victims who triumph only in a spiritual world, like Christian martyrs."[167] Their paradoxical triumph, like Christ's triumph, lies in the act of suffering, humiliation and sacrificial death. However, the resolution that Shelley provides in Prometheus Unbound is different: Prometheus does not have to perform such an act, but instead he wills to roll back his own vision, thereby eliminating the existence of a self-made tyrant. Prometheus, adds Frye, "triumphs by refusing to continue as a victim of a tyrant who does not have to be there."[168] He becomes free by arresting time or by withdrawing from an act, but so far as Laon and Cythna are concerned, they can become free only after they are swallowed by the Dragon-fire. In the literature of irony, the Dragon-power is no doubt always victorious, but the implication of such a victory is that the domain of good must be strengthened by the sacrifice of the deliverer. The "spiritual world" is the order of good, the world of Canto I and the last twenty-five stanzas of Canto XII in which the souls of Laon and Cythna triumph. However, there are two points of view: according to Laon and Cythna, they have triumphed over tyranny, woe and death, but according to the Tyrant and his machine, they have been appropriately punished for their perfidious revolt against the system of God, king and law. In spite of the strong double-edged irony and paradox inherent in the archetypal motif of the heroic quests of Laon and Cythna, Shelley regards the vision of the ideal revolution as a total victory.

The two allegorical movements, the public and the private, the communal and the spiritual, the genesis of which is stated in Canto I, are skillfully integrated. The progression from one state to another, and, hence, to ultimate triumph, depends on the ability of the imagination to transcend from the fallen state to the visionary state and from duality to unity. Thus, the twofold allegorical movement of the revolutionary energy is embodied in two aspects of Laon, the Christ hero: the hero who as a metaphor for the world of sense or body-veil-maya perishes in the fire, and the hero who as a superior being or visionary spirit emerges victorious and becomes one with reality. The nature of the unity provided in the poem is mostly thematic: it is symbolized in the metamorphic metaphor of the union of two eyes of the serpent. The reconciliation of dualism, which is further emphasized by the image of the union of Laon and Cythna, is Platonic: eros-love manifests itself as love, liberty and wisdom in the figure of Cythna, the sister-bride, with whom Laon seeks eternal union.

The poem is an epic-romance. Such elements as the "tower-prison, the hermit's retreat, the cave of Laone with its underground entrance, the 'Tartarean steed' are," as Woodberry points out, "all in the region of romance."[169] To this list we may add the Spenserian stanza, the child motif, the desert haunts and lonely wanderings, the quest motif, nature imagery and the theme of love. The twin motifs of the tragic hero and tragic lover are interwoven to give a double effect to the tragedy. Along with the hero is the parallel portrait of the heroine: both are committed to an identical ideal of bringing to earth a paradisal state based on love, liberty, justice and truth. Cythna, embodying Shelley's conception of the epipsyche or the woman figure, reaffirms his belief that the woman is an equal partner and co-redemptress of man.

The most impressive feature of The Revolt--if we make such a categorical judgment--is Shelley's powerful vision. It takes us very close to the central thought of Prometheus Unbound. In imagining a continuous physical and metaphysical strife between good and evil, Shelley traces not only the origin of man's fall but also the course of his redemption. The extensive treatment of the problem of evil in The Revolt is evidence of Shelley's effort to apprehend the nature of evil in a human context. The fight against evil, as Shelley seems to believe, should be waged simultaneously inside and outside the mind of man. Imaginatively, then, the world and the mind are battlegrounds for the dialectical forces of good and evil. We may recall the scene in the Bhagavadgita where Krishna exhorts Arjuna to win the battle. The vision of the world or the mind as a battleground in the Bhagavadgita anticipates Shelley's portrait of the eternal conflict between good and evil in the sky and over the sea.

CHAPTER II

THE VISIONARY ART AND PRIMOGENIAL LOVE:

A STUDY OF THE WITCH OF ATLAS

> The spider spreads her webs, whether she be
> In poet's tower, cellar, or barn, or tree;
> The silk-worm in the dark green mulberry leaves
> His winding sheet and cradle ever weaves;
> So I, a thing whom moralists call worm,
> Sit spinning still round this decaying form,
> From the fine threads of rare and subtle thought--
> No net of words in garish colours wrought
> To catch the idle buzzers of the day--
> But a soft cell, where when that fades away,
> Memory may clothe in wings my living name
> And feed it with the asphodels of fame,
> Which in those hearts which must remember me
> Grow, making love an immortality.
>
> --Letter to Maria Gisborne

I

The Witch of Atlas shares the rich geniality, creativity and maturity of Shelley's mind which generally pervade the poems of 1819-20. It is a serious poem in which Shelley develops and reintegrates into a unified whole some myths, symbols and images which had preoccupied his mind in the earlier works, notably Queen Mab, Alastor, The Revolt of Islam and Prometheus Unbound. However, the work with which it has closest affinity is Prometheus Unbound: in addition to the relationship of such archetypal images as creation, cave, fountain, river and journey with the imagery in Prometheus Unbound, the Witch is a direct descendant of Asia. Two significant threads of development in Shelley's poetic thought, from Queen Mab to The Witch and further to Adonais, are his continued concern with the image of woman and the doctrine of love. The transition from Cythna to the Witch suggests the development and continuity of the image of woman. His view of love as imagination, first expressed in Queen Mab and later developed in The Revolt, finds a new visionary synthesis and perspective in The Witch. The Witch as Primogenial Love or Intellectual Beauty belongs with her other female counterparts, Fairy Mab, the Maiden of Alastor, Cythna, Asia, the Lady of The Sensitive Plant and Urania of Adonais. All these female figures are varying perceptions of Intellectual Beauty or Love.

The Witch embodies Shelley's conception of the nature and function of the "poetical faculty," the poetic genius and the imagination. It deals with the art and substance of mythopoiesis--making of mythos, the universal form, and integrating it with the totality and unity of meaning. The Witch as a mythic and visionary being is an embodiment of the imaginative faculty; she is a comprehensive metaphor, a central monad, a poetic construct, for the creative power of the mind.

Most readings of the poem are concerned with the interpretation of the Witch. The poem, as Baker claims, is "the most completely and obviously literary poem Shelley ever wrote."[1] In the composition of the "visionary rhyme" Shelley, adds Baker, is indebted not only to Virgil--from whom Shelley seems to have taken the idea of the Witch--but also to Ovid, Herodotus, Pliny, Diodorus Siculus, Shakespeare, Spenser and Milton. Thus Baker considers the Witch in a broad literary tradition:

> But she is also a female counterpart of the prankish Hermes of the Homeric Hymn; she is Vergil's Massylian priestess; she is Una, and she is Alma; she is the joyous nymph of L'Allegro bidding loathed melancholy an impolite adieu, and bringing quips and cranks (and even wanton jollity) into the vacated place; she is a female Archimage without evil intent, and she is Eve before the Fall. In short, the Witch is a composite portrait of all the womanly grace, wisdom, beauty, and sympathy that Shelley could conceive of, and she would resemble the visionary maiden of Alastor in this and other respects if she were not as chaste and as sexless as "holy Dian" before "she stooped to kiss Endymion."[2]

Grabo hypothesizes that the Witch is "Asia in her youth before her union with Prometheus, the mind of man, in a regenerate world . . . the spirit of animation in nature, goddess of love, and marriage, and fertility . . . the creative spirit of intellectual beauty."[3] Obviously, the views of Baker and Grabo are different, but not antithetical. Whereas Baker traces the development of Shelley's visionary poetry and the literary tradition to which the poem belongs, Grabo is principally concerned with Shelley's thought, especially Neoplatonism, metaphysics, science and mysticism. Grabo's general hypothesis of the Witch as Intellectual Beauty and his heavy emphasis on Neoplatonism and mysticism are Yeatsian.[4] The Witch, according to Yeats, is "one of his [Shelley's] personifications of beauty."[5] The view of the Witch as Intellectual Beauty is further shared by White:

> Who is this Witch then, and what is her significance? How can she be any other than the only goddess in Shelley's pantheon, Intellectual Beauty or Love? She is far more playful and youthful than in his other accounts of her, but otherwise her attributes are exactly the same. Like Asia and the Intellectual Beauty of his early "Hymn to Intellectual Beauty," her beauty is veiled because otherwise it would be insupportable. Like the Intellectual Beauty or Love of Adonais, she wields the world to her purpose, but only to the extent to which the reluctant mass is capable of being moulded.[6]

Knight describes the Witch as "a dream-projection and, partly, an incarnation of poetry itself." "Shelley's own poetic experience," adds Knight, "is clearly built into her, and we watch, even more clearly than in Prometheus, the myth-making faculty at work . . . ."[7] In connection with Knight's suggestion of the Witch as "an incarnation of poetry," we may recall that in "Mont Blanc" Shelley describes her as "the witch Poesy" (ii, 44). Bloom maintains that the Witch is "a mythopoeic projection, a Thou confronted."[8] The Witch as "a Thou confronted" is, especially according to Buber's conception of the I-Thou relationship—a conception which underlies Bloom's study—a metaphor of total relationship. Although Knight's view of the Witch is psychological, it is, in a sense, closer to Bloom's than to Baker's or Grabo's, for both Knight and Bloom regard the Witch as an embodiment of the poetical or myth-making faculty.

Inasmuch as the multiple symbolic associations suggested by various critics illuminate the meaning of the Witch and the poem in the light of Shelley's vision, I regard these as complementary perspectives. However, these multiple identifications of the Witch do not suggest that Shelley's symbols are fluid or vague, for an anagogic symbol—and the Witch is an anagogic symbol—admits polysemous meaning. It may be noted that most associations of the Witch, such as Intellectual Beauty, Love, "an incarnation of poetry" and "a Thou confronted," are allegorical. Because of the nature of the poem as well as of the Witch, the allegorical reading is inevitable. The Witch is allegorical of the "winged Vision"—somewhat in the sense of Dante's winged thought—which, appearing at Mary's feet, takes the form of mythic creation and conducts the poem-song to the unknown regions of consciousness and reality.

The six dedicatory stanzas of The Witch not only give a sufficient indication of the nature of the poem and the Witch but also focus on Shelley's theory of the imagination and poetry, especially on the important points of difference between Shelley and Wordsworth. The satiric tone and skepticism of these stanzas, which resemble those of Peter Bell the Third and Letter to Maria Gisborne, are as much directed to the "critic-bitten" Mary as to the contemporary and present-day critics who think that the poem (including Shelley's poetry in general) lacks "human interest." The "visionary rhyme" tells "no story, false or true," but it envisions its creator and guardian, the Witch, in the state of innocence, which remains her permanent abode. That Mary was insistently trying to divert Shelley from visionary and mythic poetry to poetry which had more direct human interest, and to immediate appeal to the "popular taste" is evident in her Note to Shelley's poems of 1820:

> This poem is peculiarly characteristic of his tastes--wildly fanciful, full of brilliant imagery, and discarding human interest and passion, to revel in the fantastic ideas that his imagination suggested.
>
> The surpassing excellence of "The Cenci" had made me greatly desire that Shelley should increase his popularity, by adopting subjects that would more suit the popular taste, than a poem conceived in the abstract and dreamy spirit of the "Witch of Atlas." It was not only that I wished him to acquire popularity as redounding to his fame; but I believed that he would obtain a greater mastery over his own powers, and greater happiness in his mind, if public applause crowned his endeavours. The few stanzas that precede the poem were addressed to me on my representing these ideas to him. Even now I believe that I was in the right. Shelley did not expect sympathy and approbation from the public; but the want of it took away a portion of the ardour that ought to have sustained him while writing. He was thrown on his own resources, and on the inspiration of his own soul, and wrote because his mind overflowed, without the hope of being appreciated. I had not the most distant wish that he should truckle in opinion, or

> submit his lofty aspirations for the human race to the low ambition and pride of the many, but I felt sure, that if his poems were more addressed to the common feelings of men, his proper rank among the writers of the day would be acknowledged; and that [his] popularity as a poet would enable his countrymen to do justice to his character and virtues; which, in those days, it was the mode to attack with the most flagitious calumnies and insulting abuse.
>
> (W, IV, 78-79)

Mary's assumption that poetry "more addressed to the common feelings of men" or based on subjects more suitable to the "popular taste" would win universal recognition and sympathy which in turn would improve Shelley's mental state was mainly expressive of her anxiety as a wife.[9] And this anxiety had effected her judgment of Shelley's poetry and her view that poetry should be addressed to the "popular taste." But at the same time we may recognize the wide difference between the poetics of the husband and wife. Although Mary's climactic judgment "that if his [Shelley's] poems were addressed to the common feelings of men, his proper rank among the writers of the day would be acknowledged" is nothing short of a conjecture, it partly reiterates the important debate not only between Shelley and Mary but also between Shelley and the camp which seems to have influenced her thinking.[10] After all, Shelley calls her "critic-bitten." Mary, on the contrary, maintains in a defensive tone that "even now I believe that I was right." It is partly to the Wordsworthian echo of the "common feelings of men" and partly to her therapeutic remedy for the psychological conditions of Shelley's mind, especially a desire for popularity and reputation, that the six dedicatory stanzas are a response.

One may, of course, readily admit that the poem is not expressive of either "popular taste" or "human interest and passion" in the popular sense, but it is wholly erroneous to assume that either The Witch or Shelley's poetry in general is devoid of genuine and fundamental human concern. To the question of seeking public recognition as a poet, Shelley's answer is rather explicit:

> O, let me not believe
> That any thing of mine is fit to live!
> (WA, Ded., 23-24)

The meaning and humility of these lines are ironic. Shelley perhaps implies that what lives eternally is true and pure poetic thought, the universal essence of things, and not the imagination and art which seek egotistic acclaim, false reputation or selfhood. Whatever the value and genesis of Mary's reasoning, popular public response, whether favourable or unfavourable, cannot be considered as a valid measure of judging art or poetry, or as a substitute for genuine criticism.[11] However, Mary's Note extends further to include the following comment on Shelley and the poem:

> But my persuasions were vain, the mind could not be bent from its natural inclination. Shelley shrunk instinctively from portraying human passion, with its mixture of good and evil, of disappointment and disquiet. Such opened again the wounds of his own heart, and he loved to shelter himself rather in the airiest flights of fancy, forgetting love and hate, and regret and lost hope, in such imaginations as borrowed their hues from sunrise or sunset, from the yellow moonshine or paly twilight, from the aspect of the far ocean or the shadows of the woods; which celebrated the singing of the winds among the pines, the flow of a murmuring stream, and the thousand harmonious sounds which nature creates in her solitudes. These are the materials which form the "Witch of Atlas"; it is a brilliant congregation of ideas, such as his senses gathered, and his fancy coloured, during his rambles in the sunny land he so much loved.
> (W, IV, 79)

What Mary calls "the airiest flights of fancy" are extensive excursions of the imagination. Her remark about the materials of which the poem is made, especially the nature imagery, is not correct, for The Witch does not contain any such images of external nature.[12] The entire treatment of nature in the poem is mental or imaginative.

While asking Mary to be contented "this one time, / . . . with a visionary rhyme" (WA, Ded., 7-8), Shelley's irony becomes extremely caustic although still urbane:

> What hand would crush the silken-winged fly,
>   The youngest of inconstant April's minions,
> Because it cannot climb the purest sky,
>   Where the swan sings, amid the sun's dominions?
> Not thine. Thou knowest 'tis its doom to die,
>   When the day shall hide within her twilight pinions,
> The lucent eyes, and the eternal smile,
> Serene as thine, which lent it life awhile.
>
> To thy fair feet a winged Vision came,
>   Whose date should have been longer than a day,
> And o'er thy head did beat its wings for fame,
>   And in thy sight its fading plumes display;
> The watery bow burned in the evening flame,
>   But the shower fell, the swift Sun went his way--
> And this is dead.-----O, let me not believe
> That any thing of mine is fit to live!
>
> (WA, Ded., 9-24)

The metaphor of sun for Mary is, as Bloom observes, "urbanely cruel."[13] The life of "the silken-winged fly," or "a winged Vision"--which is also the poem--depends upon the light of the sun, but because of Mary's attitude, the "swift Sun" frowningly goes his way. The rainbow of visionary hope "burn[s] in the evening flame," and the day of vision is finally dead. The light of the sun, like love or grace, is supposed to nourish the vision, but criticism, as Shelley seems to remind Mary in these teasing lines, kills the vision. However, the death of vision is ironic inasmuch as it survives in spite of Mary's disparagingly critical view of visionary verse. Insofar as Mary's reasoning is concerned, the vision dissolves like the "watery bow," but insofar as

The Witch, the "visionary rhyme," is concerned, the vision succeeds. This ironic view is evident from the metaphor of the marriage of fire and water: in the dedication the marriage dissolves the rainbow of hope, but in the poem the marriage is the central principle--the principle of synthesis--of all creation.

The allusion to Wordsworth's Peter Bell is not incidental: it emphasizes the nature and process of visionary experience. The Witch is placed directly in the visionary tradition with, and in an ironical contrast to, Peter Bell:

> Wordsworth informs us he was nineteen years
>   Considering and retouching Peter Bell;
> Watering his laurels with the killing tears
>   Of slow, dull care, so that their roots to hell
> Might pierce, and their wide branches blot the spheres
>   Of heaven, with dewy leaves and flowers; this well
> May be, for Heaven and Earth conspire to foil
> The over-busy gardener's blundering toil.
>
> My Witch indeed is not so sweet a creature
>   As Ruth or Lucy, whom his graceful praise
> Clothes for our grandsons--but she matches Peter,
>   Though he took nineteen years, and she three days
> In dressing. Light the vest of flowing metre
>   She wears; he, proud as dandy with his stays,
> Has hung upon his wiry limbs a dress
> Like King Lear's "looped and windowed raggedness."
>
> If you strip Peter, you will see a fellow,
>   Scorched by Hell's hyperequatorial climate
> Into a kind of sulphureous yellow:
>   A lean mark, hardly fit to fling a rhyme at;
> In shape a Scaramouch, in hue Othello.
>   If you unveil my Witch, no priest nor primate
> Can shrive you of that sin,--if sin there be
> In love, when it becomes idolatry.
>
> (WA, Ded., 25-48)

Davie, in his discussion of these stanzas which he considers the best examples of Shelley's urbanity, remarks that "the implication of comparison with Wordsworth is that both poems [The Witch and Peter Bell] are free fantasies, and that Wordsworth spoiled his by belabouring it, whereas the essential virtue of such pieces is their spontaneity, and this Shelley claims to achieve."[14] In fact, the urbanity lies in pointing out indirectly and with utmost civility that although The Witch lacks the so-called real human interest, it is superior to Peter Bell, and that Ruth and Lucy are no models for the Witch. Mary and other critics could perhaps understand from Shelley's criticism of Wordsworth how the art that produces Peter Bell is belaboured and dull as compared to the visionary art of The Witch which has spontaneity and immediacy as its principal characteristics. The Witch takes only three days to "dress" as against Peter Bell who takes nineteen years. Hence, Shelley draws an ironic contrast between the Witch who wears "Light the vest of flowing metre," and Peter Bell who "Has hung upon his wiry limbs a dress / Like King Lear's 'looped and windowed raggedness.'"

Such images as "Watering his laurels with the killing tears / Of slow, dull care," "The over-busy gardener's blundering toil," and Peter's "wiry limbs" reflect Shelley's general dissatisfaction with Wordsworth's apostasy and poetic diction. The urbane rhetoric finally sums up in the concluding dedicatory stanza the climactic point in Shelley's argument. The stanza, according to White, contains "two assertions that Shelley had often made before, in prose and poetry; namely, that Wordsworth's Peter Bell only partly conceals the poet's spiritual degeneration, and that to unveil Love or Intellectual Beauty is the sin of Actaeon . . . ."[15] Bloom, while partly agreeing with White, offers the following interpretation: "Strip Peter and you behold vision fallen back into what Blake calls Ulro, the state of being of the isolated It, the real hell.

Unveil Shelley's Witch and run the risk of being blinded or transformed, for you will behold vision naked, the state of Beulah."[16] Bloom further argues that Wordsworth's Peter Bell abandons the vision, whereas Shelley's Witch inherits the visionary boat abandoned by Peter.[17] The underlying point in Shelley's argument, if properly understood, is a reiteration of his earlier view that Wordsworth's spiritual apostasy is the cause of his prosaic dullness, rigidity and slowness.[18] In his Dedication to *Peter Bell the Third*, Shelley explains the stages of Wordsworth's poetic deterioration: "He was at first sublime, pathetic, impressive, profound: then dull; then prosy and dull; and now dull--O, it is an ultra-legitimate dullness" (W, III, 255).[19] And in a note to *Peter Bell the Third*, Shelley, perhaps referring to *The Excursion*, states that "the poem contains curious evidence of the gradual hardening of a strong but circumscribed sensibility, of the perversion of a penetrating but panick-stricken understanding" (W, III, 280). Therefore, what Shelley means is that Peter, even after his courtship of nature for nineteen years, is a "moral eunuch" (*Peter Bell the Third*, IV 52), "a fellow, / Scorched by Hell's hyperequatorial climate."[20] Peter's vision is inhibited--not fully consummated--and, hence, dull, slow and timid. The Witch, on the other hand, embodies Shelley's full and consummate vision of Love or Intellectual Beauty, the unveiling of which is a sin in the puritanical sense but not in the sense that love "becomes idolatry."

Evidently, the important implications of this comparison with Wordsworth are that visionary poetry communicates spontaneity, immediacy, sensuousness and moving power--the qualities which, generally speaking, are more directly expressed in music than in poetry, and that it is, consequently, rhythmic, light and flowing. But the whole issue focuses more seriously and more directly than is apparent in the ironic tone of the dedicatory stanzas on Shelley's theory of the imagination. It marks essential points of departure from Wordsworth's well-known doctrine of poetry:

> . . . poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility: the emotion is contemplated till, by a species of reaction, the tranquility gradually disappears, and an emotion kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind.[21]

Shelley accepts the conception of poetry as "the spontaneous overflow of powerful feelings," but he rejects the idea that poetry "takes its origin from emotion recollected in tranquility." The elaborate procedure involving the production of poetry, of which Wordsworth speaks in the Preface of 1815,[22] especially the importance given to "judgment" in subordinating imagination and fancy, is, for Shelley, too mechanical and belaboured. It should be noted that the detailed analysis of imagination provided in the Preface of 1815, claiming "all the directive and analytical power of the intellect for it," is, as Beatty remarks, "clearly a more explicit form of his opinions in 1805."[23]

The power of "judgment" in Wordsworth's hierarchy of faculties is perhaps the same as Shelley's "reason" (cf. the distinction between reason and imagination in the Defence) or Coleridge's "understanding" (Verstand in the Kantian sense). Both Shelley and Coleridge regard this faculty of "judgment," the discursive and rational faculty, as inferior to imagination. Coleridge, for example, makes the following distinction between two Kantian terms, Verstand (understanding) and Vernunft (reason):

> By understanding, I mean the faculty of thinking and forming judgments on the notices furnished by the sense, according to certain rules existing in itself, which rules constitute its distinct nature. By the pure reason, I mean the power by which we become possessed of principles--the eternal verities of Plato and Descartes, and of ideas, not images.[24]

In his conception of the creative process Wordsworth assigns a dominant role to the analytical faculty, partly because it acts as "utile" in "chastening"[25] the imagination, and partly because it is vital to the formation of complex ideas in the Lockean sense.[26] Thus while Wordsworth's imagination is controlled by the analytical faculty, Shelley's imagination much like Schelling's "absolute" and Coleridge's "reason" (which is the absolute, "God, the Soul, eternal truth"[27]), is fully autonomous, both morally and spiritually.

The rigorous process of recollection in tranquility and the regulating control of judgment over imagination in the reproduction of the emotion not only glorify the reasoning power but also make poetry the product of will.[28] It implies a twofold subjection of the vision: whatever is perceived is reposited in memory and therefrom a new emotion corresponding to the one that existed before is to be reproduced by a process of associative recall. But, for Shelley, the imagination is the one unified mind: it is the total, integral and ultimate power--the power that creates, makes, invents, organizes, transforms, fuses, synthesizes, combines and harmonizes--which is not subjected to any such control of the reasoning faculty. Apparently, Shelley does not accept the faculty theory which underlies Wordsworth's conception of the creative process--and which is closely linked with Lockean sensationism and Hartleyan associationism. The two processes, it must be recognized, are different. Shelley, perhaps following Plato's view as expressed in the *Ion* or the *Phaedrus* and the Hebrew prophetic tradition of the contemplative and meditative imagination, regards the imagination as synonymous with divine inspiration. According to this conception, the visionary poet goes through an intensive discipline of the mind before, but not after, the vision.

In this connection, Shelley clearly reiterates his position in the *Defence*:

> Poetry is not like reasoning, a power to be exerted according to the determination of the will. A man cannot say, "I will compose poetry." The greatest poet even cannot say it: for the mind in creation is as a fading coal, which some invisible influence, like an inconstant wind, awakens to transitory brightness: this power arises from within, like the colour of a flower which fades and changes as it is developed, and the conscious portions of our natures are unprophetic either of its approach or its departure. Could this influence be durable in its original purity and force, it is impossible to predict the greatness of the results; but when composition begins, inspiration is already on the decline, and the most glorious poetry that has ever been communicated to the world is probably a feeble shadow of the original conception of the Poet.
>
> (W, VII, 135)

I have partially discussed this passage elsewhere[29] to show that the visionary experience to which Shelley alludes is the result of meditative and contemplative imagination. It is a rugged intellectual discipline in which the hardened will or intellect is fully released and all other faculties harmonized to envision universal patterns or forms of knowledge and existence. Shelley, therefore, says that poetry is "not subject to the controul of the active powers of the mind, and that its birth and recurrence [have] no necessary connection with consciousness or will" (W, VII, 138). This statement essentially sums up the major difference between Wordsworth and Shelley. It should be noted that Wordsworth, in advocating the control of "judgment" over imagination and poetry, is still partly in the Eighteenth-Century tradition.[30] In fact, the two ideas, one stressing the need of the controlling power of reason over imagination (cf. Republic), and the other reiterating the supremacy of the divine inspiration (cf. Phaedrus and Timaeus) occur in Plato; evidently Wordsworth subscribes to the former, whereas Shelley's preference is for the latter. Shelley believes that in his moments of inspiration the poet imagines the whole, the total, and original conception of things. The creation takes place when the poet has annihilated his ego, the conscious portion of his nature, which is unprophetic. Therefore, the point of Shelley's criticism of Wordsworth is that Wordsworth, by spending nineteen years on the production of Peter Bell, surrendered his vision to his ego. Peter's laurels have been watered "with the killing tears / Of slow, dull care, so that their roots to hell / Might pierce, and their wide branches blot the spheres / Of heaven" (WA, Ded., 27-30).

In a somewhat direct reference to the contemporary debate--and the reference seems to be to the theories of imagination of Wordsworth and Coleridge--Shelley further elaborates his position:

> I appeal to the great poets of the present day, whether it be not an error to assert that the finest passages of poetry are produced by labour and study. The toil and the delay recommended by critics, can be justly interpreted to mean no more than a careful observation of the inspired moments, and an artificial connexion of the spaces between their suggestions by the intertexture of conventional expressions; a necessity only imposed by the limitedness of the poetical faculty itself. For Milton conceived the

> Paradise Lost as a whole before he executed it in portions. We have his own authority also for the Muse having "dictated" to him the "unpremeditated song," and let this be an answer to those who would allege the fifty-six various readings of the first line of the Orlando Furioso. Compositions so produced are to poetry what mosaic is to painting. This instinct and intuition of the poetical faculty is still more observable in the plastic and pictorial arts; a great statue or picture grows under the power of the artist as a child in the mother's womb; and the very mind which directs the hands in formation is incapable of accounting to itself for the origin, the gradations, or the media of the process.
>
> (W, VII, 135-36)

In holding that poetry or art is unpremeditated and intuitive and that it is free from the control of the reasoning faculty, Shelley does not mean that it is simple expression of incogitant and casual feelings, lacking, as Leavis implies,[31] the rigorous discipline of Wordsworth. Nor does Shelley suggest that the process of visionary imagination is any simpler or easier than the one suggested by Wordsworth or Coleridge.

Shelley states in the Defence that "the functions of the poetical faculty are twofold: by one it creates new materials for knowledge, and power and pleasure; by the other it engenders in the mind a desire to reproduce and arrange them according to a certain rhythm and order which may be called the beautiful and the good" (W, VII, 134-35). In order to create "new materials," the mind intensely imagines new patterns and forms of existence; it perceives universal beauty and truth in its objects of contemplation; it ascends beyond the "film of familiarity" to the world of permanence. In a moment of time the imagination, the power of synthesis and organic creation, apprehends totality, unity, oneness, and harmony; and long before this happens the mind, through a process of rigorous education and intellectual discipline,[32] perceives that which exists, the raw material, the chaos, out of which a poem or vision is to evolve. Once the mind has prepared this much of ground, the moment of revelation is not too far to seek. The moment of vision is experienced only in a state of grace, of delicate balance, when the mind is able to reconcile all duality of time and space, subject and object, thought and the thing, and soul and matter. The mind attains this spiritual and aesthetic identity and harmonious resolution of the polarities by arresting time--the present, the past, and the future--in a moment of eternity. The mental discipline is, therefore, aimed at the infinite expansion of consciousness, the opening of the center of the mind. Elaborating his conception of the importance of time in the perception of the infinite, Shelley states that "Time is our consciousness of the succession of ideas in our mind" (W, I, 156). In other words, clock-time, including its spatial manifestation, the external world for which Shelley's symbol is the veil-to-be-stripped, has no existence; what truly exists is imaginative time, the moment, which, like the divine time or the logos, apprehends reality. Imaginative time exists as the only reality in proportion to consciousness or thought that the mind has perceived; and this eternal moment marks the opening of the center of consciousness and of vision. As Shelley remarks, "if . . . the human mind, by any future improvement of its sensibility, should become conscious of an infinite number of ideas in a minute, that minute would be eternity" (W, I, 156-57). In this prophetic moment of eternity, the mind sees the total form of all things, a continuous flux and reflux of images of creation, the seed of which is sown much earlier.

The mental discipline that Shelley suggests somewhat resembles the *yogak smadhi* by which the yogi perceives the infinite reality in a moment and then communicates the vision by uttering "Aum." Hence, Shelley's analogy of the conception and birth of the poem with the conception and birth of the child is important.[33] Once the poem, like the child, has been conceived, it will develop from within as a whole, unity, and totality, the act of its birth being the forward thrust of the imagination, the logos. Furthermore, once the mental discipline before and during the conception of the poem is perfected, the later details, the toil and labour--"The over-busy gardener's blundering toil"--of execution, if unduly prolonged in accordance with the Wordsworthian theory of recollection, will simply destroy the original unity and wholeness of the vision. The imagination, like the One mind, functions as an organic unit and totality: Shelley, we may recall, terms it the principle of synthesis. In apprehending the eternal moment of vision and in seeking expansion of consciousness, the mind must transcend the temporal-spatial reality. Since poetry is the expression of universal and eternal truth, and since the poet continually seeks for these moments of eternity, he "participates in the eternal, the infinite and the one" (W, VII, 112).

In the poetical discipline that Shelley proposes, the act and process of making poetry involve transcendence and contemplation of the absolute. Since the only reality is that of the mind, the external world that a work of art embodies is a manifestation of the imagination. In the process of transcendence the imagination annihilates the world of sense-perception, but, at the same time, it recreates everything anew. Poetry, as Shelley states in the Defence, "compels us to feel that which we perceive, and to imagine that which we know. It creates anew the universe, after it has been annihilated in our minds by the recurrence of impressions blunted by reiteration" (W, VII, 137). Therefore, whatever feeling or sensation the work of art expresses is created by the poetic genius. Insofar as the imaginative creation is concerned, the ability of the mind to imagine the highest telos depends upon its ability to perceive unity and universal harmony. The unity and harmony that Shelley seems to have in mind and toward which he believes that all arts, including poetry, aspire is the symphonic harmony and melody. Such universal harmony and melody, we learn in the Symposium, are generally associated with music and Uranian love.[34] That is perhaps why Shelley considers imagination or the poetical faculty--the two terms are interchangeably used in the Defence--as synonymous with love, the power which unifies, synthesizes, transforms, redeems, uplifts, and harmonizes. According to this conception of love-imagination, the poet in a moment of inspiration or under the divine madness, the theia mania of the Phaedrus,[35] envisions reconciliation and unity between the object of contemplation and the cosmos of the mind. The consequence of this profound mental activity is that poetry becomes intensely lyrical and musical: it is an expression of sensuous genius and poetic thought. The spiritual sensation, or the symphonic harmony, combines in itself the attributes of knowledge, power and pleasure--the attributes which also belong to music.

The intensely spiritual and lyrical quality of Shelley's poetic genius, of which the fourth act of Prometheus Unbound, Epipsychidion and The Witch are good examples, makes his poetry pleasurable and moving. However, the qualities that bring these works close to the condition of music are sensuous genius, unity and harmony. The poetical faculty that the Witch embodies fuses and harmonizes knowledge, power and pleasure, thereby producing spiritual sensation which is the spirit of harmony and the pure joy of creation. The spiritual sensation thus engendered is an intuitive expression of the soul's higher existence and of the power of identity of the spirit. In particular, The Witch communicates immediacy, spontaneity, supersensuousness and flowing melody. In pursuance of what we have said, we may consider Lewis' extremely pertinent observation on the poem:

> For in this poem we have, indeed, Shelley's ordinary romantic love of the fantastical and ideal, but all keyed down, muted, deftly inhibited from its native solemnity and intensity in order to produce a lighter, more playful effect. The theme, at bottom, is as serious as ever; but the handling 'turns all to favour and to prettiness.' The lightness and liquidity of this piece, the sensation which we feel in reading it of seeing things distinctly, yet at a vast distance, cannot be paralleled in any poem that I know. We must go to another art, namely to music, to find anything at all similar; and there we shall hardly find it outside Mozart. It could not, indeed, have been written if Shelley had not read the Italians; but it is a new modification, and in it all the light-hearted dancing perfection of Ariosto is detached from Ariosto's hardness and flippancy (though not from his irony) and used with a difference--disturbed by overtones, etherialized.[36]

According to Shelley, the communication of a pleasure which is "durable, universal and permament" (W, VII, 132) is one of the fundamental objectives of the poetical faculty.[37] Coleridge echoes a somewhat similar idea when he says that pleasure--"of the highest and most permanent kind"[38]--is the "immediate object" of a poetical composition. The Witch expresses simultaneously both the aesthetic pleasure and the spiritual pleasure. The aesthetic pleasure lies in the act of making, combining or synthesizing a harmonious whole, and the spiritual pleasure lies in the act of inwardly experiencing the beautiful, of fusing thought and sensation, and of realizing unity in order to produce spiritual sensuousness. When the mind is in a state of divine exultation or Plato's divine possession, the pure aesthesis becomes spiritual. This ideal state of pure aesthesis characterizes the moment of creative harmony and release of the imagination. "Poetry," says Shelley, "is the record of the best and the happiest moments of the happiest and best minds" (W, VII, 136). In the imaginative creation, pleasure is not separate from wisdom and truth, but lies in the perception and communication of these in the most exalted sense. As Shelley states, "Poetry is ever accompanied with pleasure: all spirits on which it falls open themselves to receive the wisdom which is mingled with its delight" (W, VII, 116).

Shelley's conception of the poetical faculty or the imagination as the principle of synthesis is closer to Coleridge's idea of the esemplastic imagination than to Wordsworth's theory of the imagination. Unlike Coleridge and Wordsworth, Shelley does not distinguish between fancy and imagination: he regards imagination as one integrated and comprehensive faculty. Imagination, as Shelley defines it in the Defence, is "mind acting upon those thoughts [produced by the analytical faculty] so as to colour them with its own light, and composing from them, as from elements, other thoughts, each containing within itself the principle of its own integrity" (W, VII, 109). It is the maker "and has for its objects those forms which are common to universal nature and existence itself" (W, VII, 109). In a somewhat Coleridgean passage in the Defence, Shelley explains the process of the imagination:

> Poetry turns all things to loveliness; it exalts the beauty of that which is most beautiful, and it adds beauty to that which is most deformed; it marries exultation and horror, grief and pleasure, eternity and change; it subdues to union under its light yoke, all irreconcilable things. It transmutes all that it touches, and every form moving within the radiance of its presence is changed by wondrous sympathy to an incarnation of the spirit which it breathes; its secret alchemy turns to potable gold the poisonous waters which flow from death through life; it strips the veil of familiarity from the world, and lays bare the naked and sleeping beauty, which is the spirit of its forms.
>
> (W, VII, 137)

We may compare this with Coleridge's statement on the process and function of imagination:

> The poet, described in *ideal* perfection, brings the whole soul of man into activity, with the subordination of its faculties to each other, according to their relative worth and dignity. He diffuses a tone and spirit of unity, that blends, and (as it were) fuses, each into each, by that synthetic and magical power, to which we have exclusively appropriated the name of imagination.[39]

The Witch is about the magical and alchemical art of making, imagining or what Shelley calls the "sublime Archimedean Art" (*Letter to Maria Gisborne*, 17). The Witch as the maker of this art represents the poetical faculty, which is intuitive. She creates eternal forms of knowledge, communicates higher pleasure, and embodies the harmonizing and vigorous power of thought and verse. She is, to use Coleridge's expression, the "poetic Psyche,"[40] and, as a poetic construct, has her affinities with the Skylark. She is the creative soul of the poet; and the following lines which Coleridge cites from Sir John Davies may be true of her:

> Doubtless this could not be, but that she turns
> Bodies to spirit by sublimation strange,
> As fire converts to fire the things it burns,
> As we our food into our nature change.

From their gross matter she abstracts their forms,
  And draws a kind of quintessence from things;
Which to her proper nature she transforms,
  To bear them light on her celestial wings.

Thus does she, when from individual states
  She doth abstract the universal kinds;
Which then re-clothed in divers names and fates,
  Steal access through our senses to our minds.[41]

But it is incorrect to associate the Witch with fancy in either the Coleridgean or the Wordsworthian sense.[42] Fancy, according to Coleridge, is the "aggregative and associative power" which deals with "fixities and definites," and which is "no other than a mode of Memory emancipated from the order of time and space."[43] Wordsworth's explanation of the difference between fancy and the imagination deserves our notice:

> Fancy does not require that the materials which she makes use of should be susceptible of change in their constitutions, from her touch; and, where they admit of modification, it is enough for her purpose if it be slight, limited, and evanescent. Directly the reverse of these, are the desires and demands of the Imagination. She recoils from everything but the plastic, the pliant, and the indefinite . . . . The law under which the processes of Fancy are carried on is as capricious as the accidents of things, and the effects are surprising, playful, ludicrous, amusing, tender, or pathetic, as the objects happen to be appositely produced or fortunately combined. Fancy depends upon the rapidity and profusion with which she scatters her thoughts and images; trusting that their number, and the felicity with which they are linked together, will make amends for the want of individual value: or she prides herself upon the curious subtilty and the successful elaboration with which she can detect their lurking affinities. If she can win you over to her purpose, and impart to you her feelings, she cares not how unstable or transitory may be her influence, knowing that it will not be out of her power to resume it upon an apt occasion.[44]

Shelley's Witch neither deals with "the temporal part of our nature," nor is pathetic, ludicrous, or lacking "individual value" and plasticity. Rather, she evinces playfulness, rapidity and tenderness. Shelley's position on the subject, as already stated, is that the process of imagination is not one of regressive hardening of the will or intellect but of release of the energy. Hence, the nature of playfulness, rapidity and tenderness is suggestive of spontaneous creativity of the mind, not of vague sentimentality and abruptness.

Most critical readings of The Witch, as previously noted, emphasize a close relationship between the Witch and Asia. The relationship which is both functional and thematic is especially suggested by the imagery of the birth of the Witch and by her role as the spirit of love (celestial Venus). More specifically, as Asia is the embodiment of Primogenial Love, so is the Witch. It should be noted that Shelley, following his comprehensive and mythic conception of the role and importance of Asia, continues to pursue the idea of the creative power of Love, the shakti, embodied in woman. Furthermore, at the time of writing The Witch, his mind was so fresh with the myth and imagery of Prometheus Unbound that he could readily rework these materials to his advantage. Therefore, the conception of the Witch as Primogenial Love and her relationship with Asia are significant for the study of The Witch. We may recall that Shelley considers love as synonymous with the imagination; and in associating Asia or the Witch with Primogenial Love, Shelley establishes a permanent, universal and mythic analogy of the imaginative faculty with the creative power that ultimately sustains and redeems man and nature. For a better understanding of the conception of the Primogenial Love we may refer to J. F. Newton's interpretation of the zodiacal myth, an interpretation which had interested Shelley:

> . . . this [Dendera] Zodiac was divided into two hemispheres, the upper hemisphere being the realm of Oromazes or the principle of good, the lower that of Ahrimanes or the principle of evil; that each of these hemispheres was again divided into two compartments . . . . The two compartments of Oromazes were those of Uranus or Brahma the Creator, and of Saturn or Vishnu [sic] the Preserver. The two compartments of Ahrimanes were those of Jupiter or Seva the Destroyer, and Apollo or Krishna the Restorer. The great moral doctrine was thus symbolized in the Zodiacal signs:--In the first compartment, Taurus the Bull, having in the ancient Zodiac a torch in his mouth, was the type of eternal light. Cancer the Crab was the type of celestial matter, sleeping under the all-covering water, on which Brahma floated in a lotus-flower for millions of ages. From the union, typified by Gemini, of light and celestial matter, issued in the second compartment Leo, Primogenial Love, mounted on the back of a Lion, who produced the pure and perfect nature of things in Virgo, and Libra the Balance denoted the coincidence of the ecliptic with the equator, and the equality of man's happy existence. In the third compartment, the first entrance of evil into the system was typified by the change of celestial into terrestrial matter--Cancer into Scorpio. Under this evil influence man became a hunter, Saggitarius the Archer, and pursued the wild animals, typified by Capricorn. Then, with animal food and cookery, came death into the world, and all our woe. But in the fourth compartment, Dhanwantari or Aesculapius, Aquarius the Waterman, arose from the sea, typified by Pisces the Fish, with a jug of pure water and a bunch of fruit, and brought back the period of universal happiness under Aries the Ram, whose benignant ascendancy was the golden fleece of the Argonauts, and the true talisman of Oromazes.[45]

The birth of Primogenial Love, the active principle of creation, is analogous to the incarnation of celestial Venus on earth. It is more as a mythic conception and dramatization of creation, dissolution and preservation of the cosmic energy than as a literal, theological, or deterministic expression of faith in external power that the zodiacal myth fascinated Shelley. _The Witch_, therefore, dramatizes the mythic conception of Primogenial Love as the creative and preserving energy.

II

The first stanza of the poem confirms that the Witch's realm of innocence remains unaffected and untouched by the natural world of experience. She lived on Atlas' mountain prior to the birth by "incestuous Change" of the "cruel Twins," Error and Truth," evil and good. The allusion here is perhaps to the myth of the fall, recounted by Asia in Prometheus Unbound:[46]

> There was the Heaven and Earth at first,
> And Light and Love; then Saturn, from whose throne
> Time fell, an envious shadow . . . .
> (PU, II, iv, 32-34)

The union of Time and Mutability is responsible partly for the eclipse of the golden age of Saturn, and partly for the consciousness of good and evil which, as is evident from the visionary skepticism of the lines, colours everything in the universe. Consequently, the fallen perception of disunity or the sin-centered consciousness, fostered by the "cruel Twins," "Error and Truth," has deprived poetry of its creative materials. The "learnèd rhyme," like The Witch, is an embodiment of vision, but with the perversion of vision the raw materials of poetry have become spectrous abstractions, tainted with sin and guilt. "Error and Truth" have "hunted from the earth / All those bright natures which adorned its prime," so that nothing is left "to believe in, worth / The pains of putting into learnèd rhyme." Hence, Shelley rises above the dominion of the "cruel Twins," and reconstructs mythic, archetypal and visionary forms for this "learnèd rhyme."

The story of the birth of the Witch, contained in stanzas II-IV, resembles several archetypal and mythic accounts of cosmic creation. As mentioned earlier, Shelley's mind was fresh with the myth of Asia's creation and the zodiacal myth. However, in structuring the myth of the Witch's creation, Shelley seems to have combined a few other creation myths from the Greek, Orphic and Stoic mythologies. The Witch is the daughter of the Sun and "one of the Atlantides." The mythopoeic dramatization of her genealogy and "beautiful birth" not only shows the intensity and depth of Shelley's archetypal modes of perception of the cosmic processes but also brings out his unique power of fusing the concrete and abstract, the finite and the infinite, the scientific and the visionary:

> Her mother was one of the Atlantides:
>   The all-beholding Sun had ne'er beholden
> In his wide voyage o'er continents and seas
>   So fair a creature, as she lay enfolden
> In the warm shadow of her loveliness;--
>   He kissed her with his beams, and made all golden
> The chamber of grey rock in which she lay--
> She, in that dream of joy, dissolved away.
>
> 'Tis said, she first was changed into a vapour,
>   And then into a cloud, such clouds as flit,
> Like splendour-wingèd moths about a taper,
>   Round the red west when the sun dies in it:
> And then into a meteor, such as caper
>   On hill-tops when the moon is in a fit;
> Then, into one of those mysterious stars
> Which hide themselves between the Earth and Mars.
>
> Ten times the Mother of the Months had bent
>   Her bow beside the folding-star, and bidden
> With that bright sign the billows to indent
>   The sea-deserted sand,--like children chidden,
> At her command they ever came and went,--
>   Since in that cave a dewy splendour hidden,
> Took shape and motion: with the living form
> Of this embodied Power, the cave grew warm.
> (WA, 9-32)

Unable to bear the tremendous energy of the "all-beholding Sun," the Atlantide dissolves, only to be recreated in a different form. The five stages of her metamorphosis --vapour, cloud, meteor, "one of the mysterious stars" which is perhaps the Eastern star, and "dewy splendour"--are expressive of the evolutionary principles in the world of phenomena, and, hence, are symbolic of the analogous processes of the poetic imagination. The water, after vaporizing and passing through several stages of transformation, finally appears as "dewy splendour" in the cave where it takes the "living form." At the natural level, the passage of water or energy is cyclical and the forms are changeable. We witness a somewhat similar mythopoeic process or organic transformation of cosmic energy in "The Cloud," where the marriage of the sun and water, the two contrary forces in nature, and, hence, of the imagination, produces successive, interrelated, and diffused forms, such as vapour, cloud, and rain. The images of swift movement and interrelationship, arising from the union of the two elements, fire (the "all-beholding Sun") and water ("one of the Atlantides"), further suggest the archetypal principle of organic transformation of cosmic energy, especially the multi-phased circuitous course through which it passes before taking the final form.

One admirable quality of the imagery in stanzas II-IV is the delicate precision with which Shelley describes the total process of development and growth of life, resulting from the union of fire and water. Indeed, Shelley's interest in scientific principles and phenomena is obvious, but it is primarily the interest of a visionary and mythopoeic poet, rather than that of a scientist as Grabo quite painstakingly wants one to believe, especially in the case where the impregnating force is atmospheric electricity.[47] Shelley is not elaborating a scientific principle, nor is he interested in natural phenomena as such: his interest in these principles and processes, as should be evident from "Mont Blanc," "Ode to the West Wind" and "The Cloud," is to establish universal and "permanent analog[ies] of things by images which participate in the life of truth" (W, VII, 115). The reality and processes of the object-world are only a means of discovering and verifying the poetical principle and truth.

Apparently, both the Witch and Asia are prototypes of the "foam-born"[48] Venus (Aphrodite). Since the Witch is an Atlantide and Asia is an Oceanide, the relationship between them--based on the water imagery alone--is clear. Speaking of Asia's birth, Wilson remarks that she not only "emerges out of the sea like Venus, but also like Apollo."[49] Of course, so does the Witch from the cave. But it must be noted that Asia and the Witch inherit more of the Sun's celestial light than the watery principle. This is especially evident from the dazzling light which shines from their beings. In this connection, we may recall the "Life of Life" lyric in Prometheus Unbound and the veiling of the Witch (cf. stanza XIII). The celestial light of the Sun is the transcendent, eternal and immutable principle which effects all change but itself does not change, and which, manifesting itself as the Witch, synthesizes the earthly and the eternal. The reason the transcendent principle is so dominantly manifest in Asia and the Witch is that they are beyond the natural cycle. Hence, in spite of the Witch's (and also Asia's) participation in the natural law--represented by the maternal image of water--she is not a Venus Genetrix or a cyclical nature. Nevertheless, the dominance of fire, the Apollonian principle, over water in no way implies that the union of water and fire is not fully consummated. Nor does the central image of the marriage of fire and water, which is successfully and consistently used throughout the poem--and elsewhere in Prometheus Unbound and Adonais[50]--as the creative principle of poetry and of becoming and being, suggest that the Witch is "more of a mixture than a synthesis."[51] The ambiguity, if any, lies in the image of the "folding-star." The initial state of vaporous energy is magically transformed into the "folding-star" which, now obviously in sharing the transferred identity of Apollo, is the symbol of transcendent love and light. After the "Mother of the Months" has "bent / Her bow beside the folding-star" ten times, the Witch takes "shape and motion" from "a dewy splendour." The metaphors of "dewy splendour" and ten lunar months of gestation are symbolic of the magical process of transformation and the perfect union of the opposites.

Creation, according to the zodiacal myth,[52] is the result of the union of "eternal light" and "celestial matter," which had been "sleeping under the all-covering water, on which Brahma floated in a lotus-flower for millions of ages." In one version of the myth, creation grows from the navel of Vishnu. This creation is, of course, the Primogenial Love which produces "the pure and perfect nature of things." The birth of the Witch seems to follow this archetypal pattern, though Shelley, it should be noted, modifies the myth, transvaluating it with several other similar myths, to suit his immediate purpose. The "eternal light" of "the all-beholding Sun" penetrates the "celestial matter" in the Atlantide and makes "all golden / The chamber of grey rock in which she lay" (WA, 14-15). In stanza IV, the cave which is frequented by the billows grows warm with the heat of the sun, so that the hidden "dewy splendour" takes "shape and motion"; and out of the envombed cave is born the beautiful and wondrous Witch, "the living form / Of this embodied Power." This "embodied Power" is the Primogenial Love or Venus; and the imagery of her birth here recalls Asia's birth:

> The Nereids tell
> That on the day when the clear hyaline
> Was cloven at thine uprise, and thou didst stand
> Within a veined shell, which floated on
> Over the calm floor of the crystal sea,
> Among the Aegean isles, and by the shores
> Which bear thy name; love, like the atmosphere
> Of the sun's fire filling the living world,
> Burst from thee, and illumined earth and heaven
> And the deep ocean and the sunless caves
> And all that dwells within them; till grief cast
> Eclipse upon the soul from which it came:
> Such art thou now . . . .
> (PU, II, v, 20-32)

The mythic conception of Venus as the goddess of love, beauty and creation is similar to that of Primogenial Love. Asia's "veined shell, which floated on / Over the calm floor of the crystal sea" and the "chamber of grey rock," the cave, or "the envombed rocks" in The Witch are comparable to the "celestial matter," "sleeping under the all-covering waters, on which Brahma floated in a lotus-flower." As the shell-cave is heated by the sun's energy, a full-grown Asia-Witch, a Venus, a vision of divinely radiant beauty, bursts out of it. Shelley describes the phenomenon of Asia's birth as the "sun's fire filling the living world." The "all-beholding Sun" is the regenerative or restorative power of the imagination which awakens Brahma's creativity in its seed-state, preserved by Vishnu, the preserver, in the sea. Hence, the Witch, born out of the union of these forces, is the vision of Primogenial Love, a shakti, who inherits the powers of Krishna, Brahma and Vishnu, and who, as stated earlier, produces "the pure and perfect nature of things." The significant point is that the poet sees the vision of beauty, love, and creation. It is evident from the imagery of birth of the Witch or Asia that Shelley combines the two aspects of creation and renovation of the zodiacal myth. The conception of the Witch or Asia as Primogenial Love and Venus implies that the apocalyptic image of regeneration is a transvalued image of first creation. According to the Zodiac, the function of the Primogenial Love is to produce "the pure and perfect nature of things." Therefore, the images of first creation and primordiality have their frame of reference in our world. Moreover, since the process of creation, dissolution and regeneration in the zodiacal myth is cyclical, the regeneration after the lapse of the full cycle of time is the image of the first creation.

The "veined shell" of Asia or the "chamber of grey rock," in the ungenerative state, is symbolic of the rocky and dead universe, the closed mind, or the vegetated self. It is suggestive of a condition in which the creative energy, after its lapse or dissolution, lies imprisoned in the terrestrial matter. To transform rocky and dead nature and vegetated body and mind and to make these translucent, means to recover the imprisoned energy and, hence, to open the center of consciousness. The interpenetration of the sun's eternal light into the "granite-mass"[53] of existence makes this universe open like a full-blown lotus flower from which the vision of energy, expanded and transformed into a glorious and radiant shape, springs. There is a similar idea in Blake:

> The Vegetative Universe, opens like a flower from
> the Earth's center:
> In which is Eternity. It expands in Stars to the
> Mundane Shell
> And there it meets Eternity again; both with and
> without.[54]

In a moment of vision the universal spirit reveals itself in the cosmos and in the self, thereby redeeming the world of matter and the vegetative self. But to see eternity or vision is to cause a crack in the cosmic egg, the "Mundane Shell," the "veined shell" or the "chamber of grey rock." With the bursting of the "veined shell" or the "chamber of grey rock," which are images of the womb, the mind recovers its total creative energy, expanded and unified consciousness, and identity. The jewel, as the Buddhist saying goes, is in the lotus (OM mani padme HUM"):[55] the lotus symbolizes the universe (samsara) or the self, and the jewel the mind, soul or genius in the sense of enlightenment.

For Shelley, the sun, the moon, the star, the cloud and the sea are vital and integral symbols and metaphors of cosmic creation, and, hence, of transcendence and psychic wholeness. The most important of these is the symbol of the sun, which represents the life-giving and all-unifying power in the universe. The universal energy of the Sun penetrates the Atlantide and passes through the several stages of vapour, cloud, meteor, star and "dewy splendour" before it takes the final form. The development of imagery not only shows the process of creation according to the universal and eternal forms of nature but also analogously demonstrates the functioning of the imagination. More specifically, the imaginative activity involves the processes of transmutation of energy and of transcendence as well as the organic unity and synthesis of the various elements, fire, water, air and earth, in one creative body. Hence, the nature of unity or synthesis thus conceived is the archetypal unity of the elements. Considered from the Platonic or Neoplatonic standpoint, the sun, the moon and the star, including the vapour-cloud-meteor cluster of images, are symbolic of the levels of transcendence and development of soul: sun representing the immortal soul, moon the higher mortal soul, and star the appetitive soul.[56] The immortal soul-power, which Shelley calls "some vast intellect animat[ing] Infinity,"[57] its circuitous movement, revitalizes and shapes all creation at the other two levels and the intermediate stages. This organic pattern of interrelationship and movement is clearly discernible, especially in stanza III. We may recall that Plato in his myth of creation in the Timaeus speaks of an organic scheme of proportionate distribution of universal intelligence amongst the various planets and other elements: accordingly, each planet or element is a circuit of divine intelligence or immortal soul. But the creation takes place only when the soul-force penetrates the "celestial matter" in the sea which, as is implied in the zodiacal myth, contains the reflected image of eternity. The following passage in the Bhagavad-Gita expresses an analogous view of cosmic creation:

> The light that lives in the sun,
> Lighting all the world,
> The light of the moon,
> The light that is in fire:
> Know that light to be mine.
>
> My energy enters the earth,
> Sustaining all that lives:
> I become the moon,
> Giver of water and sap,
> To feed the plants and the trees.[59]

We need to look more closely at the two important symbols of sun (fire) and water. The creation of the cosmos from the primordial waters is an archetypal image of the beginning of things. According to Homer, River Ocean was the source of all creation.[60] In other Greek myths, Light was born out of Night and Darkness, the principal elements of Nature. But, according to the account of creation given by Orpheus,

> Time was in the beginning . . . that from him proceeded Chaos, a yawning abyss wherein brooded Night and Mist and fiery air, or Aether; that Time caused the mist to spin round the central fiery air till the mass, assuming the form of a huge world egg, flew, by reason of its rapid rotation, into halves. Of these, one was Heaven, the other Earth. From the center of the egg proceeded Eros (Love) and other wondrous beings.[61]

This account is relevant because the imagery of the birth of the Witch is similar to that of the birth of Eros (Love). The myth of creation in the Timaeus also expresses the view that the first being or the cosmic ball was created from the elements, the chief among these being fire and water.[62] (Plato's myth in the Timaeus is a more systematic exposition than other Greek myths of the creation of cosmos, Light, soul and body from elemental unity.) And we read in Genesis that "the earth was without form and void, and darkness was upon the face of the deep; and the Spirit of God was moving over the face of the waters."[63] Sea, or the primordial waters, is the unformed state of nature, reservoir of energy or chaos on which the imagination superimposes the form.[64] It is the source of life and reality. Sea is also the symbol of the unconscious into which the imagination enters to recover the true self or the consciousness. In Canto I of The Revolt, the woman who is the poet's vision is encountered on the rocky shores of the sea. Venus is born from the foam of the sea. In the Zodiac, Aquarius, the spirit of regeneration and happiness, rises from the sea. Proteus, the archetype of the wise old man, also appears from the sea. The Witch, in a broad sense, belongs with these mythic figures who are embodiments of visions of higher consciousness. The sea is also the symbol of eternity into which everything is ultimately washed, and from which the new creation will emerge. In the cosmic cycle of life, all creation must dissolve, and then regeneration must follow dissolution.

The fire in the context of the poem is Apollo's unbearable heat, the universal intelligence, the energy of the Son, which seeks to be embodied. Also, as an element in the original creation, fire or heat is symbolic of primal cosmic sensation. The eternal Light, the universal power of love and harmony, redeems the sleeping divinity, floating on the chaos, by revealing itself in the life cycle. The vapour or mist into which the Atlantide dissolves as a result of her union with Apollo is the emanation of the universal intelligence, which, for its proper growth into a whole, goes through several stages of transformation. In the form-taking process, not only does it redeem itself by universal laws of nature--especially of organic, interrelated and unified functioning--but it also sustains other elements and phenomena in the universe. It is in this universal process of organic creation, nature's eternal law, that Shelley seeks permanent analogies of truth as well as of nature into art, not by the natura naturata but by the natura naturans.

The astrological symbolism, especially in stanza III, further suggests the Platonic or Stoic idea of the metempsychosis of Pure Intelligence, Higher Consciousness, or Immortal Soul. According to the account given in the Phaedrus and the Phaedo about the eschatalogical journey of the soul, the Pure Intelligence forces itself out into the universe and travels through the various planets to the sphere of the fixed stars. The history of the soul, as we are told in the Phaedo, contains both the descent and the ascent: the Pure Intelligence, after it forces itself out in the universe, travels from earth to air, from air to aether, and through the spheres of the planets to the celestial paradise. The order of its passage through the various stations in the cosmos indicates the process of purification. This is especially the process in which matter, including the elements, is transformed into substance.

It is, therefore, evident that the mythic pattern of creation of the translucent form of the Witch is a combination of several patterns described in the Platonic, Orphic and Stoic mythologies. After the Pure Intelligence emanates in the form of the ray of the "all-beholding Sun" and penetrates into the Atlantide, its transformation into the vapour-state and the passage through various stages before it impregnates the rock of the universe are suggestive of the process of purification. Once the matter assumes the form of divine substance of which the Witch is made, the cosmos is in the state of new birth and grace.

The sun is the logos principle, the eternal and celestial light (fire) that impregnates the chaos. In the Defence, Shelley defines the love-imagination as "a going out of our own nature, and an identification of ourselves with the beautiful which exists in thought, action or person, not our own" (W, VII, 118). The light of the "all-beholding Sun," by seeking the Atlantide, seeks the principle of beauty and life, the psyche or the anima. Apollo and the Atlantide, fire and water, represent two contrary principles in the cosmos and in the individual mind. Insofar as the imagination and art are concerned, we may regard them, in the Nietzschean sense, as representative of the Apollonian and the Dionysian principles whose harmonious union defines the principle of creativity. Water is the conventional symbol of passion or heart; therefore, the union of Apollo and the Atlantide signifies the union of intellect and pathos, mind and emotion. The transformative process that follows from the dissolution of the Atlantide into the vapour-state is the analogous process of the imagination in which all the faculties are integrated organically.

These two creative principles are also the male and female principles. In fact, the pervasive sexual imagery in stanzas II-IV especially invites such an interpretation. The male principle is the logos, the mind, light of the imagination, or the jewel; and the female principle is the sea (or water), the lotus, the samsara or the "celestial matter." Or we may consider these contrary principles as the yang and yin of the Taoist thought, the light and darkness of Platonic thought, and the psyche and epipsyche. The union of the two in a divine moment implies reconciliation of the contraries: this harmonious unity of the opposites opens the lotus in which lies eternity.[65] Psychologically, the mythic conception of the aura seminalis, the sun's energy which penetrates into the Atlantide, suggests the libidinal power. We may recall that Spenser's Belphoebe and Amoret are also born by an aura seminalis. The physiological imagery of ten months of gestation and of the rising of the waves during this period reinforces the idea of the interaction of this libidinal force which finally opens the cave-womb, bringing forth the birth of the beautiful, bright and full-grown shape of the Witch. The extended image of the sexual union of the "all-beholding Sun" and the Atlantide shows that the transcendent principle of love, symbolized in the figure of Apollo, penetrates not only the being of the watery mother but also the entire universe. The sexual union first dissolves the Atlantide into vapour, and then that vapour after several stages of metamorphosis finally becomes "dewy splendour." Thus, the apocalyptic sexual union reveals a new vision of divine energy and fulfillment through love and beauty.

In Prometheus Unbound, Panthea's dream-union with Prometheus proves to be fully revealing:

> . . . the overpowering light
> Of that immortal shape was shadowed o'er
> By love; which, from his soft and flowing limbs,
> And passion-parted lips, and keen, faint eyes
> Steamed forth like vaporous fire; an atmosphere
> Which wrapped me in its all-dissolving power,
> As the warm ether of the morning sun
> Wraps ere it drinks some cloud of wandering dew.
> I saw not, heard not, moved not, only felt
> His presence flow and mingle thro' my blood
> Till it became his life, and his grew mine,
> And I was thus absorb'd, until it past,
> And like the vapours when the sun sinks down,
> Gathering again in drops upon the pines,
> And tremulous as they, in the deep night
> My being was condensed . . . .
> (PU, II, i, 71-86)

We may note that the image of sexual union is similar to that portrayed in stanza II of The Witch. The "all-dissolving power" of Prometheus' love steams forth "like vaporous fire," flowing and mingling into Panthea's being. It is like the "warm aether of the morning sun." The Titanic sexuality of Prometheus transforms Panthea, giving her a new vision of hope. The mist, vapour or dew is a favourite Shelleyan image of that state of fluid creativity of love in which energy is dissolved, modified and transformed, and then communicated to the rest of the universe. Rajan is correct in maintaining that unless it is recognized that "the love of Prometheus is something poured into nature, consuming, transforming and devouring its identity," Acts I and II of Prometheus Unbound will have no meaning.[66] According to Shelley's conception of love, sexual fulfillment is symbolic of the "going out" of the one mind into the beautiful. Generally speaking, Shelley's visionary women Cythna, Asia, Panthea, the Atlantide and Emily are embodiments of beauty, and the image of sexual consummation is symbolic of the union of the principles of love and beauty. This Platonic idea of the union of Intellect (Love) and Beauty (cf. Symposium), which underlies the sexual imagery in Alastor, The Revolt, Prometheus Unbound, The Witch and Epipsychidion,[67] is an expression of synthesis, unity and harmony.

Once the nature of the Witch's birth and her unique attributes, especially those of eternal light and Primogenial Love, are understood in the context of the mythic framework of the Zodiac, the task of appreciating the mythopoeic art and the vision that the Witch embodies becomes rewarding. At birth, the Witch is a full-grown, bright and fair shape and her perfect form is imbued with divine splendour and luxuriance:

> A lovely lady garmented in light
>   From her own beauty--deep her eyes, as are
> Two openings of unfathomable night
>   Seen through a Temple's cloven roof--her hair
> Dark--the dim brain whirls dizzy with delight,
>   Picturing her form; her soft smiles shone afar,
> And her low voice was heard like love, and drew
> All living things towards this wonder new.
> (WA, 33-40)

The phantasmagoric portrait of the Witch is further developed in stanza XII:

> For she was beautiful: her beauty made
>   The bright world dim, and everything beside
> Seemed like the fleeting image of a shade:
>   No thought of living spirit could abide,
> Which to her looks had ever been betrayed,
>   On any object in the world so wide,
> On any hope within the circling skies,
> But on her form, and in her inmost eyes.
> (WA, 89-96)

Both Asia and the Witch are the children of eternal light;[68] and they are dressed in the garments of their own glowing beauty. The permanence of the Witch's beauty makes the transient "bright world" of sense and external nature look "like the fleeting image of a shade." The image of permanence is further reinforced by her "inmost eyes" which are deep like the "Two openings of unfathomable night / Seen through a Temple's cloven roof." The implication of special emphasis on the deepness of the eyes is--especially when we read stanzas V and XII together--that the Witch can intuitively envision reality which is otherwise unknown by sense-experience. Her two eyes are the eyes of eternal and profound vision and poetical wisdom. The deepness of the eyes, therefore, refers to the hidden mental capacity, the visionary power, of the Witch, with which she comprehends the unknown and the infinite. We may recall that in *Epipsychidion* Emily's eyes are imaged as two deep wells "which ever leap / Under the lightnings of the soul--too deep / For the brief fathom-line of thought or sense" (E, 88-90). Furthermore, the image of "unfathomable night" should recall Demogorgon's view of the "deep truth" as "imageless" (PU, II, iv, 116). Whatever she beholds partakes of her beauty and love. We may note the extraordinary emphasis on eyes in the case of both Emily in Epipsychidion and the Witch. In the myth of creation in the Timaeus,[69] the "light-bringing eyes" were created as the first of the instruments for the "forethought of the Soul." Whatever shone outside was the light of the inextinguishable fire which made outside what was inside and which with its visual stream finally blended with the daylight. This eternal light is the wisdom which when manifested in the eyes is not only the power of perception but also of creation. The Witch's eyes emit rays of divine and sublime vision: they transform everything upon which they fall, but actually that which is transformed is only a vision.

Her divine wisdom, wondrous beauty and grace, and such characteristics as the deep eyes, the dark hair, the soft smiles and the low voice portray the Witch as a goddess. And, if we consider similar portraits of the maiden of Alastor, Cythna, Asia and Emily, we shall note Shelley's extraordinary susceptibility to the visual form, and his ability to portray, like a painter, the living forms of his visionary women. The translucent form of the Witch, that combines the elements of love and beauty,[70] communicates spiritual sensousness which is the essence of music and poetry. In the ecstatic moment of "picturing her form," the brain is dimmed and "whirls dizzy with delight." This is not the state of mental blindness but that of intense and inclusive visionary revelation in which the brain or the conscious faculty is dimmed. In the creation of the Witch--and this is also true of Asia and Emily--Shelley has arrested the vision of Intellectual Beauty which, as he states in the "Hymn to Intellectual Beauty," is "the awful shadow of some unseen Power" that beats with an "inconstant wing" (1-3).

With her bright and magnetic beauty like Asia's, and her "low voice" of love, the Witch attracts "All living things" (WA, 40) toward her. Such is her "gentleness and power" that the cameleopard, the "wise and fearless elephant" (WA, 42) and the "sly serpent" (WA, 43) become tame by beholding her. As soon as they drink at "her sacred fount" (WA, 46), they shed their fear and grow bold. When the lioness wishes to know the secret of foregoing "Their inborn thirst of death" (WA, 51), or the pard craves to learn how to "be gentle as the doe" (WA, 54), the visionary's answer and its instantaneous effect are again reminiscent of her unique powers:

> The magic circle of her voice and eyes
> All savage natures did imparadise.
> (WA, 55-56)

The Orphic quality of her voice should be noted. The transforming power is the corporate spirit of Primogenial Love and spiritual sensuousness. In Prometheus Unbound, the same principle also turns the reptiles, toads, and snakes into beautiful creatures (III, iv, 66-67). Conceived as Primogenial Love, the Witch, in order to insure the conditions of "happy existence,"[71] must reshape and perfect the nature of things in the universe. As an archetype of the preserver and the restorer of the Zodiac, she divests the beasts of their perverse and base natures, of violence, fear and suspicion, and teaches them to live in harmony, love and fellowship. If these vile and bestial natures symbolize the conditions of the human mind and of the positivistic universe of which Shelley talks in the Notes to Queen Mab, it must be recognized that the Witch is not "on holiday,"[72] but on a more serious mission of wiping out evil and fear, and purifying the perverse natures by love and beauty.

Most of these attributes of the Witch also belong to Venus. At birth, Venus is surrounded by the Hours and Graces. She controls creation and the fruitfulness of animals, plants and flowers. In view of the mythic association of the Witch and Venus, and especially the pastoral imagery of stanzas VI-IX, much of which seems to come from The Faerie Queene, there is a parallel between the Witch's realm of innocence and Spenser's Garden of Adonis.[73] As the Witch, the Primogenial Love, is the lady of the pastoral paradise, so, too, is Venus, the goddess of Love, the lady of the Garden of Adonis. The Witch's pastoral world and the Garden of Adonis are lower paradises which are subject to mutability and the cyclical order of higher nature, but the Witch and Venus of the Garden of Adonis are themselves immortal. It must be admitted, however, that in spite of these and other parallels between the Witch's realm of innocence and Spenser's Garden of Adonis, Shelley's treatment of the Spenserian materials, including the animals and beings referred to in stanzas VI-XI, is not Spenserian but uniquely Shelleyan.[74] At the same time, we can hardly ignore the Miltonic elements in the imagery of these stanzas.[75] The Witch's pastoral realm is immediately set against the world of experience. By implication, therefore, it refers simultaneously to the two conditions of innocence and experience. On the one hand, it seems to be a pastoral realm of full natural fructification, and a place of original innocence, but on the other hand, it is a purgatorial region, like Dante's Garden of Eden, to which the souls return for purification and for rebirth into a higher order of nature. The Witch's realm of innocence, it may be noted, closely resembles Plato's Islands of the Blessed in the Gorgias and the Meadow in the Republic. In stanzas V-VIII, the animals who show their anxiety to purify their natures had lost their innocence by crossing to a lower order of nature. The cameleopard, the elephant, the "sly serpent," the "brinded lioness," the pard and other creatures of the animal world have been awakened to the need of identifying with the human form. The imagery, as we should note, is strictly purgatorial: all the animals want to belong to the sheepfold, or the "One Lamb."[76] The animal world, an essential part of the pastoral convention, is, in the ideal sense, conceived as a sheepfold which is an archetypal metaphor for the "world-body," the one-humanity, or a community of being. In the pastoral-paradisal state, the elevation of the animal world from a lower level to a higher level of sheepfold or "One Lamb" means the redemption of the "world-body" and also its metaphorical identity with "One Man" or one-humanity. The sheepfold or the "One Lamb" that the Witch wishes to create is a reinforcement of the same vision which, as mentioned earlier, occurs in Prometheus Unbound, where even the toads and snakes become beautiful, and the lower and the higher aspects of nature are reconciled.

The processional train, consisting of a multitude of animals, gods, spirits and other beings who turn out to welcome and celebrate the new creation, is a community of worshippers. The nymphs, shepherdesses of "Ocean's flocks," Ocean, and Priapus, the son of Aphrodite by Dionysius, also admire the Witch, "wondering how the envombed rocks / Could have brought forth so beautiful a birth" (WA, 78-79). However, the Witch "subdue[s] their wonder and their mirth" by her love. The processional train further includes herdsmen, mountain maidens, and the spirits belonging to the lower order of nature--those who inhabit the "wet clefts." Prominent among the various gods and other creatures who are attracted by the Witch's wondrous beauty are old Silenus and Pan; and the Witch feels the latter's presence rather dramatically:

> And universal Pan, 'tis said, was there,
>   And though none saw him,--through the adamant
> Of the deep mountains, through the trackless air,
>   And through those living spirits, like a want
> He past out of his everlasting lair
>   Where the quick heart of the great world doth pant,
> And felt that wondrous lady all alone,--
> And she felt him, upon her emerald throne.
> (WA, 65-72)

Pan, the god of woods, of fields and of all vegetable creation, is a symbol of the universe. Silenus, his son or brother, is a symbol of the return of the Bacchic energy. The union of Pan and the Witch marks the dawn of eternal spring. With the refulgence of new creation, the cosmos is in a state of harmony, unity and grace. The image of the "universal Pan" welcoming the Witch recalls Milton's lines in Paradise Lost:

> Universal Pan
> Knit with Graces and the Hours in dance
> Led on th' Eternal Spring. . . .[77]

These Graces are Brilliance, Joy and Bloom, and the Hours are the deities of the seasons.[78]

Since everything in nature appears dim in contrast to her divine radiance, and since mortal eyes cannot possibly bear the living splendour of her beauty, she weaves a "subtle veil":

> she took her spindle
> And twined three threads of fleecy mist, and three
> Long lines of light, such as the dawn may kindle
> The clouds and waves and mountains with, and she
> As many star-beams, ere their lamps could dwindle
> In the belated moon, wound skilfully;
> And with these threads a subtle veil she wove--
> A shadow for the splendour of her love.
> (WA, 97-104)

The veil symbolism also appears extensively in The Revolt and in Epipsychidion.[79] An important distinction between the contexts provided in these poems and that in The Witch is that here we have a clearer statement about the art and process of veil-making as well as the significance of the symbol. The texture of the Witch's veil, "three threads of fleecy mist, and three / Long lines of light," as well as the process of its making indicate that the same archetypal principle of cosmic creation, the interpenetration of eternal light and celestial matter, which produces the Witch is operative here as well. Two basic elements used in preparing the threads for the veil are "fleecy mist" and light: the "fleecy mist" is the result of the intermixture of water, heat and air, and the light, we are told, comes from the unextinguishable and bright heavens, combining the beams of the sun, the moon and the stars. Thus, for the ingredients of her veil the Witch draws upon the four original elements from which the first creation was shaped. Practically the same materials are also used in the preparation of the Hermaphrodite. The fire and water imagery, as discussed earlier, is the most frequently recurring imagery in the poem, and it recalls the myths of creation in the Timaeus, and Protagoras, the Zodiac and the Orphic mythology. The Witch is a great maker of things, a Promethean creator who shapes the veil and the Hermaphrodite in much the same manner as the original man was shaped by Prometheus with the eternal wisdom of Hephaestus and Athena. In the process of veil-making, she is envisioned as an archetypal weaver, like the original creator, who after having created the souls then clothes them in flesh--the process which in the Timaeus is described as "weaving the mortal upon the immortal."[80]

Stewart, in his discussion of the Protagoras myth of creation, describes a sarcophagus in the Capitoline Museum which pictures the Neoplatonic view of man's birth and life:

> There sits Prometheus with a basket of clay beside him; on his knees a little human figure standing, which he supports with his left hand; while his right hand, holding the modelling stick, is drawn back, its work finished. On the head of the little human figure Athena lightly sets a butterfly. Behind and above, Clotho spins the thread of life, and Lachesis draws the horoscope on a globe of the Heavens. It is morning, for Helios with his chariot and horses is rising on the left hand. Beneath him is seated Gaia with her horn of plenty; near him lies Oceanus with his rudder in his hand; while the Wind-God blows through his shell; and, half hidden among these elemental powers, Eros kisses Psyche.[81]

The Morning and Day of the sculpture, according to Stewart, represent "the history of the Butterfly-Soul and its Clay Body, the handiwork of Prometheus."[82] The imagery of the spinning of "the thread of life by Clotho," one of the fates, and Prometheus' modelling stick is similar to that of the Witch's apparatus and her weaving the veil, except that her mathematical composition of twining on the spindle three threads of "fleecy mist" and three threads of light is more complicated. The Witch's spindle is perhaps derived from Plato's Spindle of Necessity in the myth of Er.[83] In this myth, the Spindle, falling right in the lap of Necessity, causes all the heavenly revolutions in the eight whorls or spheres. The Spindle is moved by the three daughters of Necessity, the three fates, Lachesis (the past), Clotho (the present) and Atropos (the future).[84] The throne of Necessity is the orrery, with ball-like spheres and the axis. The Spindle of Necessity is the pillar of light or the axis of the cosmos. If we assume that the idea of the Witch's spindle corresponds to that of the Platonic Spindle of Necessity, we may infer that the three threads in both cases are symbolic of the past, the present and the future. The "fleecy mist," matter, and the light, wisdom, are, therefore, drawn from the three realms of time, and, hence, eternity; and in coalescing or harmonizing (twining) each of the three threads of matter and light, the Witch, like a true visionary maker, weaves the veil from successions of the consciousness of eternity. The principle of universal harmony that the Witch employs resembles the Pythagorean principle of harmony of spheres or the doctrine of pre-established harmony (Liebnitz's or Spinoza's), according to which the duality is ultimately reconciled in a moment of eternity. It may be noted that the throne of Necessity in Plato is also governed by the Pythagorean law of harmony. The significance of the analogy of the Witch's spindle and the Spindle of Necessity is that Shelley creates an archetypal image of creation.[85]

It is incorrect, however, to conclude from the Platonic analogue that the Witch is Necessity, although one can see some sort of parallel between the Witch's realm of innocence and the Meadow of the myth of Er. Nor is the Witch comparable to Blake's Vala who is associated with nature or nature-worship. Therefore, the Witch's veil does not have the same meaning as Vala's veil. The Witch's veil is an imaginatively wrought art-form, a poetic mask, a cosmic illusion, an aesthetic principle which the imagination creates to cloak its own reality. The spindle and the veil are anagogic symbols of creation--of transformation of energy into art. In her role as a creator of the veil, the Witch is like Prakriti or Maya who knits with sunbeams the "mystical veil" of appearance in Jones' "Hymn to Narayana."[86] In the *Defence* Shelley uses the symbol of the veil in a twofold sense, and in both respects it suggests the function of poetry:

> Poetry lifts the veil from the hidden beauty of the world, and makes familiar objects be as if they were not familiar; it reproduces all that it represents, and the impersonations clothed in its Elysian light stand thenceforward in the minds of those who have once contemplated them, as memorials of that gentle and exalted content which extends itself over all thoughts and actions with which it coexists.
>
> (W, VII, 117-18)

In one sense, then, poetry removes the veil: it is the veil of appearance, the world of sense-perception or object-existence; it is the veil of time and space and mutability; it is the veil of non-being, ego, and shadow-existence.[87] Poetry, in the process of a search for reality, annihilates the world of sense. Only by transcending the shadowy world of appearance can the imagination liberate itself to participate in "the eternal, the infinite, and the one" (W, VII, 112). Since the only reality that exists is that of the imagination, the mind, in apprehending the essence, the "hidden beauty" of things, unveils the thick vesture that shrouds it. The act of unveiling is like casting off the fallen body which clothes the soul. Thus, the symbol assumes a teleological meaning not only in unfolding the nature and limit of reality but also in dramatizing one of the important predicaments of human thought, that of the duality between appearance and reality. In the second sense, however, poetry puts on the veil in the same universal sense as the soul or the spirit takes on flesh; it clothes thought "in its Elysian light," the art-form, thus redeeming man's divinity from decay. It is paradoxical that although the flesh and the veil of nature and mutability are mortal, the veil that poetry puts on is eternal. But what makes it eternal is the poetic thought, the imagination which, according to Shelley, is alone immortal. The difference between the mortal or nature's veil and the poetic veil is the same as that which exists between the fallen body and the risen body. In a comprehensive sense, therefore, the act of veiling means imagining or creating an eternal art-form--which, in turn, means an integrated body of language and thought, and images, symbols and archetypes. It is in this second sense that the Witch creates a veil, "A shadow for the splendour of her love."

It may be somewhat perplexing to think that all the beauty of art, poetry and the whole world of sense is but "A shadow for the splendour of her love." But the shadow is the one that the Witch has superimposed on herself; and, therefore, it is not a shadow in the ordinary sense of the word but a more powerful and "subtle veil." But in suggesting that only "a shadow" of the eternal beauty and love, reality or Intellectual Beauty can be perceived and not the reality itself.[88] Shelley clearly rejects Godwin's materialism as well as D'Holbach's necessitarianism, and is close to Berkeley's immaterialism which rejects the world of sense, to Plato's conception which implies that appearance, the illusory world of transience, conceals partially or fully the ideal world of essence or reality, and to Jones' understanding of Maya who knits the veil of the universe under which are hidden truth and reality. When Shelley says that "all things exist as they are perceived," he implies that, insofar as the imagination is concerned, reality exists in proportion to perception. But at the same time, since the mind is capable of participating in "the eternal, the infinite and the one," there is no limit to the mind's capacity to perceive. In this sense, therefore, whatever the mind perceives is only a portion of the reality. Again, there is the question of defining the nature of ultimate reality which, for Shelley, remains a hypothesis that the mind continues to explore. But there is a baffling paradox when we say that in order to understand reality the world of appearance which conceals it must be fully understood, or that appearance and reality, shadow and essence, belong together as a totality. Shelley's idea of "the soul within soul," prototype in the antitype, confirms the aesthetic-spiritual position that the essence is hidden within the shell and that there is a fairer, brighter, and more ideal world within a world. Yet the answer to the paradox is that reality cannot be perceived directly: it can be perceived only through its manifestation or the form that it takes. An analogue to this appearance is the total art-form or the body of verbal structure that the imagination creates. It is this poetic consciousness of reality hidden under the veil which Shelley dramatizes in stanzas XII and XIII. The Witch, by weaving the veil, mythopoeically combines the two worlds of appearance and reality, and of internal and external nature. For Shelley, the realm of essence or of imagination always stands supreme, though not dissociated from its counterpart. The central point in the veil symbolism is that the illusory world of sense must be transcended: transcendence from sense to imagination, shadow to substance, temporal-spatial to universal and eternal. But, in the process of re-creation, the imagination then re-creates analogously the mental world of appearance or art-form.

The veil conceals the divine beauty and splendour of the Witch whose naked beauty can be fatal, at least to the lesser spirits of the pastoral world. It is evident from Shelley's personal identification with Actaeon that "Nature's naked loveliness" (A, 275) can prove dangerous unless the mind has undergone the proper intellectual discipline, thereby acquiring true wisdom to comprehend and sustain that vision. The tragic fate of the poet of Alastor also supports this view. The Witch, therefore, feels the aesthetic-spiritual necessity of veiling herself. The Witch as poetry first lays herself bare--she is full-grown at birth and is apparelled in her eternal light--thus inspiring awe, wonder and joy among her beholders, but then, in order to subdue their sentiments, she shrouds herself in a self-woven veil which is symbolic of grace and delicate balance. She is not a shy nymph ashamed of her nudity: her unveiling and veiling are expressive of Shelley's theory of the imagination. More particularly, the dramatic veiling of the Witch is Shelley's aesthetic triumph, for it suggests the artistic principle of creating a well-proportioned, sublime and exalted art-form as well as the view that the brighter and fairer world is within the world. Shelley states explicitly in the Defence that poetry not only "strips the veil of familiarity from the world, and lays bare the naked and sleeping beauty, which is the spirit of its forms" (W, VII, 137), but also veils most intricately and subtly truth and reality in order to create an infinite and eternal poem like the eternal forms in nature, such that even "veil after veil may be undrawn, and the inmost naked beauty of the meaning [is] never exposed" (W, VII, 131).

The magical contents of the Witch's cave, the "odorous dwelling," and their unique powers as portrayed in stanzas XIV-XX, affirm the archetypal role of the Witch as preserver and restorer. The "clear and sweet" liquor is the prototype of some kind of divine nectar, soma rasa, life-giving water, blended from the spirit of good and universal happiness of the fourth compartment of the Zodiac, mostly for the weary and sick souls:

> And liquors clear and sweet, whose healthful might
>   Could medicine the sick soul to happy sleep,
> And change eternal death into a night
>   Of glorious dreams--or if eyes needs must weep,
> Could make their tears all wonder and delight,
>   She in her crystal vials did closely keep:
> If men could drink of these clear vials, 'tis said
> The living were not envied of the dead.
> (WA, 129-36)

The "clear and sweet" water of life arouses the sick souls from the state of eternal death, of unproductivity and sterility, of terrestrial existence, to the state of wakeful sleep or of dream-consciousness. But in stanza LXIX, apparently the same ambrosial nectar, "strange panacea in a crystal bowl," is also administered to the beautiful souls:

To those she saw most beautiful, she gave
  Strange panacea in a crystal bowl.
They drank in their deep sleep of that sweet wave,
  And lived thenceforward as if some controul,
Mightier than life, were in them; and the grave
  Of such, when death oppressed the weary soul,
Was as a green and overarching bower
Lit by the gems of many a starry flower.
(WA, 545-52)

As a presiding deity of the garden-Elysium, she looks after all kinds of souls, the sick and the beautiful, helping them to rise to higher life. The Witch, perhaps following Plato's scheme of the ascension of souls from the terrestrial state to the lower paradise and from lower paradise to higher paradise of pure consciousness, believes in the continued purification and progress of the souls. To exist in a higher order of consciousness the souls must commit themselves to the path of good, love, hope and creativity.

Also included in the magical treasures of the Witch are "Visions swift, and sweet, and quaint, / . . . Some eager to burst forth, some weak and faint / With the soft burthen of intensest bliss" (WA, 113-16). These "Visions" are the souls in the chrysalis state. The odours which awaken these souls to a life of creativity and realization are prepared from the "ever-blooming Eden-trees" of life. The Witch is a great magician and alchemist: her creative powers of magic and alchemy are reminiscent of her visionary wisdom which combines the three symbolic attributes, namely, the tree of knowledge, the tree of life, and the water from the river of life.

But the most significant contents are the scrolls that are emblematic of the oracular power of the Primogenial Love which the cave has produced and which the Witch embodies:

Her cave was stored with scrolls of strange device,
  The works of some Saturnian Archimage,
Which taught the expiations at whose price
  Men from the Gods might win that happy age
Too lightly lost, redeeming native vice;
  And which might quench the Earth-consuming rage
Of gold and blood--till men should live and move
Harmonious as the sacred stars above;

And how all things that seem untameable,
  Not to be checked and not to be confined,
Obey the spells of wisdom's wizard skill;
  Time, Earth and Fire--the Ocean and the Wind,
And all their shapes--and man's imperial will;
  And other scrolls whose writings did unbind
The inmost lore of Love . . . .
(WA, 137-51)

These scrolls, "works of some Saturnian Archimage," contain that Promethean vision of eternal wisdom, love and harmony, which can deliver man from his fallen state, thereby restoring his lost divinity and liberty. More specifically, the scrolls which "unbind / The inmost lore of Love" and invest man with the vision and power, so that he "should live and move / Harmonious as the sacred stars above" represent po[illegible]y. The path of expiation is not submission to the tyranny of determinism but the salvation by man of his own "imperial will" and vision.

Wilson observes that these two stanzas "are a sort of brief abstract of Prometheus Unbound. The first applies to the original three acts, and the second to Act Four . . . ."[89] That the happy Saturnian age can be recovered is a vision of hope, but the two remedies proposed are the redemption of "native vice" and the quenching of the "Earth-consuming rage / Of gold and blood." It may be noted that although there is more emphasis on overcoming the "native vice" the nature of evil referred to here is both internal and external.

After man has extirpated evil by Promethean wisdom, an era of love, liberty, harmony and hope will dawn. In this redeemed paradisal state, all "untameable" things, which include "Time, Earth and Fire--the Ocean and the Wind, / And all other shapes--and man's imperial will" are neither "to be checked" nor "to be confined." Man's "imperial will" is not the hardened will of Jupiter, the struggle against which constitutes the central issue of the first three acts of Prometheus Unbound, but the will that has released itself infinitely and is in harmony with itself and the rest of nature. This infinite and harmonious release of will, in fact, underlies the apocalyptic dream-vision of Act IV of Prometheus Unbound, anticipated in Prometheus' speech in Act III (iii, 4-63).

It should be evident from the earlier discussion pertaining to the Witch's birth that the cave emerges as one of the most significant symbols of the imagination. The Witch lives in "a cavern by a secret fountain" (WA, 9). The "all-beholding Sun" kisses the Atlantide with his beams and impregnates her "chamber of grey rock," the cave. The cave is the womb of Brahma's creation, which produces not only the Witch but such eternal substances and forms, including poetry, as gratify and redeem man. In "Mont Blanc" also, the dwelling place of the Witch Poesy is the cave (44). The eruption of energy from the opened center of the grey rock in the form of the Witch is symbolic of the regeneration of rocky nature. In the pastoral world, the rocky nature or the mineral world becomes generated, and because of the unity and harmony prevailing in nature it assumes the form of one temple, building or stone.[90] In stanza VIII, Silenus and his associates find the lady Witch sitting "upon a seat of emerald stone"; and the universal Pan feels her living presence on the "emerald throne" of stone. It is the "envombed rock," emerald stone-throne, the regenerated rock, of the world's body which along with its deity, the Witch, the temple-like atmosphere of ceremonial homages, processional train and magical processions, and images of alchemy, ritual, and the sacrament gives the cave its cumulative significance of the one stone, temple, or building as a place of divine power and communal life. All of nature is one regenerated community with the Witch as the generative power and her cave as the original seat of this power. The voice of this oracular power is the Dionysian-Orphic voice of transcendent reality and Primogenial Love. The process of imaginatively perceiving or realizing this power is like "the interpenetration of a diviner nature through our own" (W, VII, 136).

As compared to Plato's cave in the Republic, the Witch's cave is a realm of the Intelligible Sun and Heraclitean reflux of energy.[91] Plato's cave is the world of sense, the lower world, where the knowledge of the prisoners is confined to the "shadows of images," reflected by the fire (the visible sun) in the water. But the true philosopher who has seen the daylight, "the light of the Intelligible Sun, the Good, the source of existence and true knowledge,"[92] contemplates the real stars and the sun, and not the shadows or reflections of them. Obviously, Shelley reverses the meaning of Plato's cave, and makes the Witch's cave a higher realm of unity, harmony and universal wisdom. The Witch, the type of Plato's Philosopher, dwells in the cave, and not outside. Also, the fountain, the equivalent of the Intelligible

Sun, is inside the cave. In one respect, however, the Witch shares the responsibility of Plato's Philosopher: as the Philosopher enters the Platonic cave to liberate the imprisoned inhabitants by teaching them to comprehend the difference between the image and the reality of the image and between the visible sun and the Intelligible Sun, so does the Witch enter the rocky universe to instruct the sick and weary souls in the ways of love, liberty, hope and wisdom. Thus while Plato's cave is generally understood to be a prison, this darkened world of sense, the Witch's cave is a bright and illuminated place of vision, love, pleasure and hope.

The cave in Shelley's poetry and prose is usually the symbol of the distant and unknown regions of energy, life and wisdom. In The Revolt, Cythna describes her mind as the cave.[93] In the "Ode to Liberty," the image of the "inmost cave" is used for "man's deep spirit" (256-57). When Yeats speaks of Shelley's caverns as symbolizing "the mind looking inward upon itself,"[94] he probably refers to the psychological and metaphysical processes of thought and creation. Shelley, however, regards the process of discovering the caverns of the mind as both inward and outward:

> But thought can with difficulty visit the intricate and winding chambers which it inhabits. It is like a river whose rapid and perpetual stream flows outwards;--like one in dread who speeds through the recesses of some haunted pile, and dares not look behind. The caverns of the mind are obscure, and shadowy; or pervaded with lustre, beautifully bright indeed, but shining not beyond their portals.
>
> (W, VII, 64)

The springs of thought are inward in the "chambers of the mind," but thought itself flows out in the image of the river. The labyrinthine course of the thought-stream is actually the labyrinth of the mind or soul, and the upstream or downstream subterranean river-journey in the works of the Romantics in general and in Shelley in particular is symbolic of man's attempts to know "the intricate and winding chambers" of the mind. The river or water and the cave or temple, therefore, belong to the same integral complex of imagery. Asia and Panthea, for example, are portrayed as flowing down to Demogorgon's cave:

> Down, down!
>
> Through the grey, void abysm,
> Down, down!
> Where the air is no prism,
> And the moon and stars are not,
> And the cavern-crags wear not
> The radiance of Heaven,
> Nor the gloom to Earth given,
> Where there is one pervading, one alone,
> Down, down!
> (PU, II, iii, 71-80)

In a larger sense, Demogorgon's cave, the place of deep and imageless truth, is a symbol of the collective unconsciousness or the cumulative human mind, and it is connected by a stream-like misty passage through which Asia and Panthea flow downward. Demogorgon's cave, also being symbolic of eternity, has similarities with the Witch's cave, which is a temple set in the Elysium-paradise in the eschatological sense. Imagery which suggests that the mind is the source of all creation is further evident in the response of the Chorus of Spirits in Prometheus Unbound:

> We come from the mind
> Of human kind,
> Which was late so dusk, and obscene, and blind,
> Now 'tis an ocean
> Of clear emotion,
> A heaven of serene and mighty motion.

From that deep abyss
Of wonder and bliss,
Whose caverns are crystal palaces;
From those skiey towers
Where Thought's crowned powers
Sit watching your dance, ye happy Hours!
(PU, IV, 93-104)

Although Shelley's observation in his "Speculations on Metaphysics" is intended to explain the metaphysical process of thought, it is valid in the present context, especially in suggesting that the Witch's cave is the bright and beautiful side of the mind's cavern. The poet of Alastor, during the course of his shallop-voyage, tries incessantly but unsuccessfully to reach the caverns and wells to recover his vision.[95] We may also remember the caves in which Laon and Cythna are imprisoned: Laon's cave in which he dreams all kinds of nightmarish thoughts and suffers disintegration proves to be Ezekiel's valley of dry bones, whereas Cythna's cave, in spite of the various tortures and sufferings which she undergoes, finally bursts open like an apocalyptic rock-womb. Since the Witch's cave is the birthplace as well as the abode of vision, it represents the collective unconsciousness, of which the Witch is the fair-shaped creation and the creator, the transcended form of Maya, or the anima mundi. Thus regarded, the Witch and her activities rightfully belong to Beulah, which Blake considers an ideal state for poetic creation. In fact, the entire cave is set in a state of dream-consciousness in which the imagination recovers its vision and source. The continued stream of the Witch's visions of eternity and man's redemption, the ecstatic overflow of inspiration and spontaneity with which she envisions reality, love and hope, and the depth of her visionary power, especially of inventiveness and creation, show that she has achieved complete identity with the unconscious. Ordinarily, such an identity characterizes a state of death, or, rather, a going beyond the temporal existence into a higher order of nature. The imagination in a state of vision transcends this death-state and the temporal-spatial existence, thereby reaching the region of the unconscious or the immortal thought. In this transcended region which is beyond death and the lower order of nature, the mind creates ideal and intelligible forms fully and freely. Psychologically, this kind of visionary creation of thought and language belongs to the unconscious. The symbol of the cave is tightly interwoven into a pattern along with the interrelated symbols of the sea, fountain, sun, moon and stars. If the river and the sea are symbolic of the source of life and thought, their symbolic relationship with the cave, both as the womb of creation and as the collective unconscious--the cave is touched by the sea--shows a pattern of creation of life and thought. The energy rising from the sea finally comes to the cave, which is a symbolic level or region somewhere in the stream of the collective unconscious. Consciousness, or that which is finally created, is only a release of the transformed energy from the unfathomed sea of the unconscious. But again, it is the cave of the individual and the collective mind which feeds the sea of eternity. The fountain is another integral symbol in this cluster of imagery which is directly related to the cave. If the cave is considered as representative of the collective unconscious, then the fountain in the cave is an outlet, like the phallus, for the power crystallized in the unconscious.

The Witch's cave represents the center and the source of infinite reality: it is a combined form of Prometheus' cave of enchanted creation and Demogorgon's cave of enlightenment and vision. However, as a center of creation, poetry, wisdom, love, hope and grace, it has closer resemblance to Prometheus' cave:

> There is a cave,
> All overgrown with trailing odorous plants,
> Which curtain out the day with leaves and flowers,
> And paved with veined emerald, and a fountain,
> Leaps in the midst with an awakening sound.
> (PU, III, iii, 10-14)

The cave, as Earth describes it, is situated

> . . . beyond the peak
> Of Bacchic Nysa, Maenad-haunted mountain,
> And beyond Indus and its tribute rivers,
> Trampling the torrent streams and glassy lakes
> With feet unwet, unwearied, undelaying,
> And up the green ravine, across the vale,
> Beside the windless and crystalline pool . . . .
> (PU, III, iii, 153-59)

Hence, the caves of vision, poetry, and eternal love are located in the higher cosmos of the mind.

III

Stanzas XXII-XXV of The Witch, which Bloom calls the "thematic center"[96] of the poem, portray mythopoeic confrontation between mutability and immutability, impermanence and permanence. Inasmuch as these stanzas dramatize the ironic struggle between mutability and permanence, they emphasize the nature and character of the Witch. It is evident that the Witch is not Venus Genetrix. The nymphs, Ocean-nymphs, Hamadryades, Oreads and Naids, want to "live for ever in the light / Of her sweet presence—each a satellite" (WA, 175-76), but their request is denied. Although the Witch sees vividly the impermanence and mutability in nature in contrast to her own immortal form,[97] she tells the nymphs that in the natural cycle of dissolution and creation everything, from the fountains to the "boundless ocean" (WA, 182), will eventually decay. She reminds the nymphs that "the stubborn centre must / Be scattered, like a cloud of summer dust" (WA, 183-84), and that they "will perish one by one" (WA, 185). The desire of the nymphs to belong permanently to the realm of innocence, the Witch's garden, stems from their fear of facing the natural cycle, especially death. Because of this fear of death, they do not wish to participate in the scattering of the "stubborn centre."

Although the Witch herself is not subject to this mutability, she experiences deep love and pathos for the decadent and "departing Forms":

> Oh, ask not me
> To love you till your little race is run;
> I cannot die as ye must--over me
> Your leaves shall glance--the streams in which ye dwell
> Shall be my paths henceforth, and so, farewell!
>
> She spoke and wept:--and dark and azure well
> Sparkled beneath the shower of her bright tears,
> And every little circlet where they fell
> Flung to the cavern-roof inconstant spheres
> And intertangled lines of light:--a knell
> Of sobbing voices came upon her ears
> From those departing Forms, o'er the serene
> Of the white streams and of the forest green.
> (WA, 188-200)

The Witch's sorrowful and humane feelings arise from her concern for mutability and death. She does weep for the "departing Forms"; her "bright tears," falling into the "dark and azure well," are also changeable. The little circlets made by the "bright tears" reflect on "the cavern-roof" as "inconstant spheres"--shadows. As the "departing Forms" finally dissolve into the natural cycle, the Witch hears a "knell / Of sobbing voices" of these pathetic, dying nymphs. At the heart of this pathos is the dramatic conflict between the real and the ideal and the Witch's refusal to love the nymphs till their "little race is run." The "little race" refers to their mortal existence. The Witch cannot make them immortal because the natural order, of which she is the preserver, will be disrupted. We may recall that the garden-paradise of The Sensitive Plant is also mutable. Immortality belongs to a higher realm, and insofar as the Witch's realm is concerned, the souls enter for a repose simply to re-enter the order of nature. But perhaps the nymphs do not understand that only their bodies dissolve, while their souls are immortal. The imagery of the stream in stanzas XXIV and XXV reinforces the notion that only the essence remains and that the rest is a part of the natural cycle. The Witch seems to have in mind the Platonic notions of the One and the many as well as of transmigration and immortality. The Witch's conception of an exit from the cycle of becoming, and of a return to the state of innocence recalls Asia's view of reaching "a diviner day" (PU, II, v, 103). Furthermore, the dissolution of the "departing Forms" expresses the notion that as at the birth of Christ the old divinities are said to have disappeared, so, too, these nymphs and other guarding spirits of nature must dissolve to welcome and accomodate the new birth of the Witch. Shelley expresses a similar idea in Hellas:

> Swift as the radiant shapes of sleep
> From one whose dreams are Paradise,
> Fly, when the fond wretch wakes to weep,
> And day peers forth with her blank eyes;
> So fleet, so faint, so fair,
> The Powers of earth and air
> Fled from the folding star of Bethlehem . . . .
> (Hellas, 225-31)[98]

Stanzas XXVI-XXVII deal with the creation of the woof of vision: the imagery of the woof and its texture is clearly suggestive of poetry. The Witch is again pictured as the archetypal weaver-creator, and both the materials and the process of preparing the woof suggest her use of the first principle of the creation of souls. Sitting "under the cavern's fountain-lighted roof" of vision, she is busy either studying "the scrolls of dread antiquity" or "broidering the pictured poesy / Of some high tale upon her growing woof" (WA, 204-05). The woof grows out of the vision of the Saturnian Age, as spelled by the cavern's fountain-light, and is dyed by the "sweet splendour of her smiles . . . / In the outshining Heaven" (WA, 206-07). Since the woof partakes of the light of the fountain and of the Witch's divine radiance, its celestial light outshines or rather dims the terrestrial fire, the "burning brand," in the cave:

> While on her hearth lay blazing many a piece
> Of sandal-wood, rare gums and cinnamon;
> Men scarcely know how beautiful fire is;
> Each flame of it is as a precious stone
> Dissolved in ever-moving light, and this
> Belongs to each and all who gaze upon.
> The Witch beheld it not, for in her hand
> She held a woof that dimmed the burning brand.
> (WA, 209-16)

Obviously, the stanza suggests two kinds of fire: the one that burns in the hearth of the Witch, and the other that the Witch employs in weaving the woof. The latter fire is the celestial or Edenic fire of the woof of poetry--the ever-blazing and ever-moving light of Apollo which the Witch inherits--that dims the actual fire. Fire dissolves and purifies matter into essence or flames which are the flames of the imagination, and, hence, of Edenic fire. However, men "scarcely know" the beauty of the actual fire, much less the beauty of the Edenic fire (woof). The paradox suggested by a comparison between the two kinds of fire is that the beauty of the actual fire is less than that of the visionary woof. The image of the Edenic fire thus developed, especially from the imagery of the woof, is related to the spindle of light with which the Witch weaves the veil. Hence, the metaphor of fire is further related to the central image of creation in the poem: Apollo's light (fire) creates the Witch, and the same fire, manifesting itself in the Witch, creates the veil and the woof.

In stanza XXVIII, which offers a continuation of the theme of stanzas XXVI and XXVII, the Witch, like an Eastern goddess, lies in trance and experiences splendid visions:

> This lady never slept, but lay in trance
>   All night within the fountain--as in sleep.
> Its emerald crags glowed in her beauty's glance;
>   Through the green splendour of the water deep
> She saw the constellations reel and dance
>   Like fire-flies--and withal did ever keep
> The tenour of her contemplations calm,
> With open eyes, closed feet, and folded palm.
> (WA, 217-24)

These lines affirm Shelley's theory of poetry as being a process by which the imagination projects into a trance-like state of dream-consciousness. The Witch never sleeps in the literal sense of the term, for her trance-like state characterizes the sleep-in-dream in which she lies in the fountain of enlightenment. In this state of vision or dream-consciousness--it is the night of creation--the Witch sees "the constellations reel and dance / Like fire-flies" as a mirror-image in the water of her own soul. Water is a Neoplatonic symbol of the soul; and it is also a symbol of the unconscious. When the eternal light shines on the water, it reflects the revolving spheres or the orrery of the cosmos. In this sense, perhaps, Shelley describes poetry as the mirror of universal truth and reality,[99] and the poets as "the mirrors of the gigantic shadows which futurity casts upon the present" (W, VII, 140).

With the dawn of winter, however, the Witch goes into a temporary retreat:

> And when the whirlwinds and the clouds descended
>   From the white pinnacles of that cold hill,
> She passed at dewfall to a space extended,
>   Where in a lawn of flowering asphodel
> Amid a wood of pines and cedars blended,
>   There yawned an inextinguishable well
> Of crimson fire, full even to the brim,
> And overflowing all the margin trim:--
>
> Within the which she lay when the fierce war
>   Of wintry winds shook that innocuous liquor
> In many a mimic moon and bearded star,
>   O'er woods and lawns;--the serpent heard it flicker
> In sleep, and dreaming still, he crept afar--
>   And when the windless snow descended thicker
> Than autumn leaves, she watched it as it came
> Melt on the surface of the level flame.
>
> (WA, 225-40)

The Witch's descent recalls the archetypal image of Proserpine's repose in the underworld. In fact, the portion of the poem dealing with the fructification of nature in spring reinforces this allusion to the Proserpine myth. Insofar as the mythos of the pastoral paradise is concerned, the temporary disappearance of Proserpine is a conventional image of the temporary death of nature. As, with the coming of winter, Proserpine descends into Hades for six months, so does the Witch retreat into the yawning "inextinguishable well / Of crimson fire"—which, apparently, is the image of the underworld. There is no doubt that there is winter in the garden-paradise, but the energy as such does not die:[100] it appears in the form of warring "wintry winds," clouds, rain, and "windless snow." We may recall that in the "Ode to the West Wind" winter, the destroyer, is considered as an integral part of the cosmic cycle of creation. Similar imagery also occurs in The Revolt.[101] The conception of the winter and spring, dissolution and creation, as the constituent and integral parts of the mythos of the cosmic cycle, is identical with that of the zodiacal myth.

If, in pursuance of Shelley's previously quoted view of the caverns, the Witch's state of trance and calm contemplation are regarded as symbolic of her existence in the all-glowing and illuminated portion of the mind's cave, the descent into the "inextinguishable well / Of crimson fire" connotes an entry into the darker and hidden side of the mind, which may be described as the state of the subconscious or the id. Compulsive identification with the subconscious or the id is generally considered as renewal or recuperation of life. The well of crimson fire is the huge reservoir of power within the self, which can be realized only through its identification by the anima. Hence, the well which is below the pinnacle becomes the fountain of life-giving power. The following lines in Epipsychidion reinforce this image:

> . . . the wells,
> Which boil under our being's inmost cells,
> The fountains of our deepest life, shall be
> Confused in passion's golden purity,
> As mountain-springs under the morning Sun.
> (E, 568-72)

The well of "crimson fire" boils continuously and inextinguishably "under our being's inmost cells." This "crimson fire" is the unknown and unrealized energy of the self. The image of descent into the well is the archetypal image of withdrawal of the libido or coiling back of the universe or creative force into the cosmic egg; it implies reaching the inmost center of the creative force; and it means realization of the hidden energy. Hence, the Witch undertakes the journey to the well to fulfill the compulsive demand of psychic regeneration.

The fountain is symbolic of the flow of life and energy. Psychologically, the fountain, as already stated, is the symbol of the phallus, the principle of creativity, Eros-grace, and regeneration. The fountain provides the symbolic outlet to the arrested libido which is released only in a state of vision. At the individual level the source of creation and reality is the mind, and at the cosmic level, it is the One mind or the cumulative intellect. In the Letter to Maria Gisborne, Shelley states that the "visionary rhyme . . . / Struck from the inmost fountains of my brain" (168-69). Yet when Shelley says that the soul of Keats goes back to the "burning fountain" (A, 339), the symbol assumes ontological significance, suggesting the One Beauty and Intellect, the infinite source of life and reality. In a pastoral paradise, however, the fountains and rivers are symbols of flowing waters of life and creative energy, and, hence, of nature's grace. Analogously, the fountains of the mind's cave are springs of vision, wisdom, and the creative power of poetry and art. The Witch's fountain of oracular power and vision, which lies in the center of the cave and to which repeated references are made in the poem, is similar to the fountain in Prometheus' cave of poetic creation:

> a fountain,
> Leaps in the midst with an awakening sound. . . .
> (PU, III, iii, 13-14)

In this cave, Prometheus and Asia

> will entangle buds and flowers and beams
> Which twinkle on the fountain's brim, and make
> Strange combinations out of common things,
> Like human babes in their brief innocence . . . .
> (PU, III, iii, 30-33)

It is here that they "will search, with looks and words of love, / For hidden thoughts, each lovelier than the last, / [their] unexhausted spirits" (PU, III, iii, 34-36).

IV

The Witch takes a dramatic turn in stanza XXXI; the elaborate treatment of the Witch's subterranean voyage in her mythical boat occupies the rest of the poem. The motif of the subterranean journey is first extensively explored in _Alastor_ where the poet-persona, because of his inability to seek ultimate release from the birth-canal passage, meets his tragic fate. Later, the theme of boat journey--one of Shelley's favorite themes--is recast in different forms in _The Revolt,_[102] _Prometheus Unbound_ and _Epipsychidion_. However, the Witch's journey is a direct sequel to the voyage of the poet-persona of _Alastor_. As compared to the tragic hero of _Alastor_, the Witch, guided by her intuitive vision, symbolized in the Hermaphrodite, successfully explores the center of reality. Although the Witch's visionary voyage is a playful fulfillment of the imagination, it is purposeful: the Witch goes on her voyage to confront mythopoeic reality.

Three significant symbols that develop in this part of the poem are the boat, the Hermaphrodite and the stream, and these are fully integrated with the central motif of the journey. Of the two accounts explaining the origin and creation of the boat (stanzas XXXI-XXXIII), the first deals with the transfer of a chariot by Venus to Apollo, who "from a car / Changed to the fairest and the lightest boat / Which ever upon mortal stream did float" (WA, 246-48). But according to the second version, the boat is made by Cupid from a magic gourd, planted "in his mother's star":

> And others say, that, when but three hours old,
>   The first-born Love out of his cradle leapt,
> And clove dun Chaos with his wings of gold,
>   And like an horticultural adept,
> Stole a strange seed, and wrapt it up in mould,
>   And sowed it in his mother's star, and kept
> Watering it all the summer with sweet dew,
> And with his wings fanning it as it grew.
>
> The plant grew strong and green--the snowy flower
>   Fell, and the long and gourd-like fruit began
> To turn the light and dew by inward power
>   To its own substance; woven tracery ran
> Of light firm texture, ribbed and branching, o'er
>   The solid rind, like a leaf's veinèd fan,--
> Of which Love scooped this boat, and with soft motion
> Piloted it round the circumfluous ocean.
>
> (WA, 249-64)

The concrete imagery here reminds us of the archetypal process of the birth of Venus, Asia or soul: Love scoops the boat from the "solid rind" (which is like the veined shell). What is important is the association of Venus with the origin of the boat. The "mother's star" is the planet Venus which is both the morning star, Lucifer, and the evening star, Hesperus or Vesper. The morning star is one of the extensively used Platonic symbols in Shelley. In The Revolt, it is the symbol of Good, whereas the Red Comet is the symbol of Evil.[103] In Epipsychidion, it is referred to as "the third sphere" (117), the third heaven of Dante. And in Adonais, it is the sphere to which the soul of Keats is assigned: "The soul of Adonais, like a star, / Beacons from the abode where the Eternal are" (494-95). The Platonic epigram, affixed as a motto to Adonais, describes the significance of Venus:

> Thou wert the morning star among the living,
> Ere thy fair light had fled;--
> Now, having died, thou are as Hesperus, giving
> New splendour to the dead.
> (W, IV, 283)

As a morning star, Venus is the living light of this universe, but as an evening star, it is the symbolic abode of higher souls--of poets and philosophers[104]--after their death. Another of Plato's epigrams, translated by Shelley, expresses a somewhat similar significance of the Star of Love:

> Sweet child, thou star of love and beauty bright,
> Alone thou lookest on the midnight skies;
> Oh! that my spirit were yon Heaven of light,
> To gaze upon thee with a thousand eyes.
> (W, IV, 284)

The image of the planet Venus as the morning and evening star, embodying eternal love, light and wisdom, is the image of the Christ figure--a Shelleyan Christ of hope and regeneration. Yet, since the morning star is symbolic of Lucifer, Venus as the morning and evening star combines the double image of Christ and Lucifer, or of Vesper and Lucifer. I have already referred to the image of the "folding-star" (WA, 26) as having the double meaning of Vesper and Lucifer.[105] The images of light, love, wisdom, liberty, commonly associated with the morning and evening star, are varying manifestations of that ruling power which Shelley identifies with Intellectual Beauty. Generally speaking, the morning star in Shelley, as Yeats notes, is "the star of infinite desire"[106]: this "infinite desire" is for permanence, ultimate reality and eternal verities. Although it is true that until the desire is realized as a value one is actually in the illusory and impermanent state, the symbol of the morning star does suggest both "infinite desire" and permanence. Thus regarded, the Witch's boat is the boat of "infinite desire," good and love. But from its association with Venus, the morning-evening star, it is the image of soul which flies on its own chariot. Inasmuch as the risen souls fly on the wings of their own energy in the image of the chariot, the boat signifies the vehicular or charioting power of vision.[107] We may remember that Asia describes her soul as "an enchanted boat" (PU, II, v, 72).

The boat has already been shaped by Apollo as "the fairest and lightest" vehicle for the vision of love-imagination. But to insure against any imperfections of impermanence and frailty, and to perfect the boat in the image of an eternal form, the Witch takes it to her fountain:

> This boat she moored upon her fount, and lit
>   A living spirit within all its frame,
> Breathing the soul of swiftness into it.
>   Couched on the fountain like a panther tame,
> One of the twain at Evan's feet that sit--
>   Or as on Vesta's sceptre a swift flame,
> Or on blind Homer's heart a wingèd thought,--
> In joyous expectation lay the boat.
>
> (WA, 265-72)

Both in structure and imagery this boat may be compared with the "divine canoe" of Laon and Cythna in The Revolt:

> The boat was one curved shell of hollow pearl,
> Almost translucent with the light divine
> Of her within; the prow and stern did curl,
> Horned on high, like the young moon supine,
> When o'er dim twilight mountains dark with pine,
> It floats upon the sunset's sea of beams,
> Whose golden waves in many a purple line
> Fade fast, till, borne on sunlight's ebbing streams,
> Dilating, on earth's verge the sunken meteor gleams.[108]
> (RI, XII, 181-89)

Of course, the Witch is a great perfectionist and spontaneous maker of form. As the boat has been prepared by eternal wisdom and delicate artistry of shape and proportion, intermingling light and matter, it is a perfect and unified art-form. The imagery of swiftness, light and flame is characteristic of, to use Blake's expression, the fires of intellect that shape the vehicle of poetry and imagination. As a vehicle of vision and energy, every fibre of the boat breathes a soul-thought. Since the lightness and swiftness, immediacy and spontaneity, are a consequence of the intensity and greatness of the vision, the soul-thought in the energized moment of inspiration flies toward the eternal and infinite reality with the speed of the successions of time as experienced by the mind. In Plato's image of the ascent of the chariot-souls, only those souls who have undergone a process of intellection of truth, beauty and love are capable of flying faster back to their divine home. The lightness and swiftness of the soul-boat, therefore, are dependent upon the nature and quality of the vision. But these attributes of the visionary boat should not be mistaken for feebleness and frailty; in fact, they are the correspondent qualities of mythopoeia and imagination.

The Witch's visionary boat, as Bloom suggests,[109] is an important symbol for understanding Shelley's reference to Wordsworth's Peter Bell. The significant point regarding the Witch's boat and the boat in the Prologue to Peter Bell is that both boats are vehicles of vision. In Peter Bell, the "little Boat" is "Shaped like a crescent-moon" (5).[110] It has "pointed horns" (17). The "living boat" of vision, the "twin-sister of the crescent-moon" (80), conducts the poet to the region of stars and other realms that the imagination seeks to explore:

> Up goes my Boat among the stars
> Through many a breathless field of light,
> Through many a long blue field of ether,
> Leaving ten thousand stars beneath her:
> Up goes my little Boat so bright!
> (31-35)

The highly charged power of the Witch's boat, and its lightness and speed may be compared with those of Wordsworth's boat. Regarding its own infinite power to transcend to the highest and the farthest realms as well as to reveal poetic wisdom, the boat thus assures Wordsworth:

> 'I know the secrets of a land
> Where human foot did never stray;
> Fair is the land as evening skies,
> And cool, though in the depth it lies
> Of burning Africa.
>
> 'Or we'll into the realm of Faery,
> Among the lovely shades of things;
> The shadowy forms of mountains bare,
> And streams, and bowers, and ladies fair,
> The shades of palaces and kings!
>
> 'Or, if you thirst with hardy zeal
> Less quiet regions to explore,
> Prompt voyage shall to you reveal
> How earth and heaven are taught to feel
> The might of magic lore!'
> (96-110)

But soon Wordsworth bids adieu to the "little vagrant Form of light" (111). The frankly confessional dialogue in the Prologue sufficiently explains the nature of conflict in Wordsworth's mind in abandoning the visionary canoe.[111] However, what is relevant for our purpose is that Wordsworth's conception of the boat as a Pegasus, and, hence, as a symbol of vision's own power, is similar to Shelley's.

The boats in Shelley are generally driven by some mysterious force which may be the spirit of the soul, as in Prometheus Unbound (II, v, 72-73), or the boat itself turned into a daemon floating on the waves, as in Alastor (cf. 330-32). However, the Witch's boat is piloted by the Hermaphrodite which she creates herself by mixing "fire and snow / Together, tempering the repugnant mass / With liquid love" (WA, 273-75). Obviously, the Hermaphrodite is produced after the archetypal principle of creation of the Zodiac. The shaping of the "repugnant mass" into one of the most beautiful forms of the imaginations is, as Notopoulos points out, suggestive of the Witch's "power of Plastic Nature."[112] The Witch as a mythopoeic creator of forms embodies this power. According to the Cambridge Platonists, especially Cudworth, the plastic principle works without consciousness in the organic and inorganic worlds to create, to order or to carry on the processes and functions of nature.[113] As God's law, or the power of the One manifests itself in the cosmos, so does nature's spirit give life to matter. It is this principle by which the "eternal consciousness" or the "soul of nature" penetrates matter. Shelley says in Adonais that "the one Spirit's plastic stress / Sweeps through the dull dense world, compelling there / All new successions to the forms they wear" (381-83). The universal compulsiveness of the spirit to create is the law of eternal harmony and love in the universe. And this is the principle of harmony--"all things together grow / Through which the harmony of love can pass" (WA, 275-76)--that governs the creation of the Hermaphrodite.

As Primogenial Love, the Witch is a superb creator of beautiful and perfect forms:

> And a fair Shape out of her hands did flow--
>   A living Image, which did far surpass
> In beauty that bright shape of vital stone
> Which drew the heart out of Pygmalion.
> (WA, 277-80)

This "living image" of love and beauty or of "perfect purity" is the visionary's ideal of wholeness:

> A sexless thing it was, and in its growth
>   It seemed to have developed no defect
> Of either sex, yet all the grace of both,--
>   In gentleness and strength its limbs were decked;
> The bosom swelled lightly with its full youth,
>   The countenance was such as might select
> Some artist that his skill should never die,
> Imaging forth such perfect purity.
> (WA, 281-88)

The Witch's Hermaphrodite can best be understood as a psychic and mythic construct of integrated wholeness. / Shelley's idea of realizing the prototype of the self in the antitype, as expressed in the essay "On Love," is akin to the hermaphroditic idea of perfect and ideal union. Diotima's advice to Socrates in the Symposium about the fusion of ideal love and beauty into a single harmonious form resembles this primordial image of creation:

> It is eternal, unproduced, indestructible; neither subject to increase nor decay: not, like other things, partly beautiful and partly deformed; not at one time beautiful and at another time not; not beautiful in relation to one thing and deformed in relation to another; not here

> beautiful and there deformed; not beautiful in the estimation of one person and deformed in that of another; nor can this supreme beauty be figured to the imagination like a beautiful face, or beautiful hands, or any portion of the body, nor like any discourse, nor any science. Nor does it subsist in any other that lives or is, either in earth, or in heaven, or in any other place; but it is eternally uniform and consistent, and monoeidic with itself.
>
> (W, VII, 206)

The "monoeidic" or hermaphroditic condition of the self, as Diotima explains, can be realized only when one has disciplined oneself by systematic and gradual contemplation of beauty. At this highest point of perfection in the Platonic ladder of love, the perfected soul combines the two creative principles of love and beauty: what Diotima implies is that the highest and most ideal form of love contains beauty. Diotima's conception of Love as supra-consciousness approximates Shelley's idea of the love-imagination or Intellectual Beauty. Therefore, in making the Hermaphrodite, the Witch, who herself is the hermaphroditic imagination, believes that "all things together grow / Through which the harmony of love can pass" (WA, 275-76). This image of the Hermaphrodite appears later in the cancelled fragments of Epipsychidion:

> And others swear you're a Hermaphrodite;
> Like that sweet marble monster of both sexes,
> Which looks so sweet and gentle that it vexes
> The very soul that the soul is gone
> Which lifted from her links the veil of stone.
> (E, Frag., 57-61)

Actually, ~~Shelley~~ here attempts to identify the ideal love, the epipsyche, whom he calls the "embodied Ray / Of the great Brightness" (E, Frag., 38-39).

The Hermaphrodite is the symbol of the unifying and associative principle of universal harmony. It is the symbol of the risen and perfect unity of man, in which state he contains in himself both the male and female principles, the subject and object, the creator and creation. As a symbol of absorption, it signifies the archetypal condition of wholeness and identification in somewhat the same manner as Christ's androgynous state. Most of the cosmogonic gods are considered as hermaphroditic because they are perfect and self-sufficient; however, an ideal example of wholeness is "Christ's androgyny in Catholic mysticism."[114] "The divine man (the angel)," remarks Paracelsus, "is male and female in one, such as Adam was before the woman became separated from him."[115] Adam is believed to have been created an androgyne, and this view is perhaps derived from "the Gnostic doctrine of the Hermaphroditic Primordial Man."[116] The primordial image of the Hermaphrodite, according to Jung, is traceable to "a primitive state of mind, a twilight where differences and contrasts were either barely separated or completely merged."[117] This idea, adds Jung, "has become a symbol of the creative union of opposites, a 'unifying symbol' in the literal sense." The Hermpahrodite is, therefore, naturally linked with the state of innocence. The two opposites are the conscious and the unconscious parts of the self, whose union produces the wholeness. Considered from the Jungian point of view, the two antithetical forces that produce the Hermaphrodite are represented by the symbols, fire or "liquid love," and snow or "the repugnant mass." Furthermore, the Hermaphroditus, the offspring of Hermes and Aphrodite, is a symbol of the union of two opposite principles. The fair-shaped image of the Hermaphrodite is sexless in the sense that it contains both the sexes. It has no "defect / of either sex," although it shares "all the grace of both." Its bosom is lightly swelled like an androgynous figure. This view of the Hermaphrodite as a symbol of creative unity and higher consciousness is supported by Knight:

> The Witch creates out of "fire and snow" mingled with "love" a new being resembling Goethe's Homunculus, the mixture recalling the sunny-ice of Coleridge's dome, symbol of the purified, yet inclusive, poetic consciousness. This seraph-form is sexless, its bosom swelling "lightly" with "full youth," yet incorporates the best of both sexes, strength and gentleness, and is excessively beautiful with an artistic "purity." It is thus super-sexual rather than a-sexual, as is the creative consciousness, and, perhaps, the evolutionary or transcendental goal of mankind.[118]

Obviously, Knight believes that the image has full integrity and purity.[119] It is a seraph-form, and an image of transcendence. Hence, the Witch's Hermaphrodite is the symbol of ideal fulfillment and perfection, and of regeneration in the state of innocence: it represents the union of the opposites, time and eternity, Hermes and Aphrodite, and the two serpents of the caduceus; and it is the archetype of primordial oneness and wholeness.

In another context, however, the Hermaphrodite is the type or the epipsyche of the Witch, the embodiment of her inmost self, her own spirit and vision. As the "plumed Seraph" of the "divine canoe" in The Revolt is symbolic of the winged Vision or Thought of the souls of Laon and Cythna, so, too, the Hermaphrodite is the symbolic functionary for the Witch: the vision pilots its own boat, although metaphorically it creates a guide who embodies the higher, the forward-looking state of consciousness of the far-goal which the vision seeks to realize. But this fore-thought or higher consciousness is the vision's unseen power. In comparison to the child-Seraph in The Revolt, the Witch's Hermaphrodite probably does not appear to be as great and graceful in conception;[120] however, the important point to be noted is their functional similarity. As pilot-guides, both the Seraph and the Hermaphrodite, as previously mentioned, are symbolic of fore-visions. The following lines throw some light on the nature of the visionary power with which the Witch invests the Hermaphrodite:

> From its smooth shoulders hung two rapid wings,
>   Fit to have borne it to the seventh sphere,
> Tipt with the speed of liquid lightenings,
>   Dyed in the ardours of the atmosphere . . . .
> (WA, 289-92)

The account in stanza XL further explains the nature of the Hermaphrodite:

> And ever as she went, the Image lay
>   With folded wings and unawakened eyes;
> And o'er its gentle countenance did play
>   The busy dreams, as thick as summer flies,
> Chasing the rapid smiles that would not stay,
>   And drinking the warm tears, and the sweet sighs
> Inhaling, which, with busy murmur vain,
> They had aroused from that full heart and brain.
> (WA, 313-20)

Apparently, the "Image" represents the unconscious. Its "folded wings and unawakened eyes" do not suggest that the "Image" is lifeless. Its "gentle countenance" displays "busy dreams" or visions. The paradoxical passivity of the Hermaphrodite is characteristic of the creative faculty which, as Shelley explains in the Defence, is passive. The imagination, like the plastic principle or the power of the One, acts upon the universe of things and its materials unconsciously. Again, the Witch's leading the Hermaphrodite to the boat does not suggest that the "Image" is a robot. The Hermaphrodite is the daemon Love of the Symposium who oars the boat of imagination by its "enchanted wings." Whenever the boat is stuck or is voyaging through the perilous regions, the Witch calls "Hermaphroditus," awakening the hermaphroditic (unifying) spirit to its full visionary power of forward thrust, and thereby speeding the pinnace:

> And it unfurled its heaven-coloured pinions,
>   With stars of fire spotting the stream below;
> And from above into the Sun's dominions
>   Flinging a glory, like the golden glow
> In which spring clothes her emerald-wingèd minions,
>   All interwoven with fine feather snow
> And moonlight splendour of intensest rime,
> With which frost paints the pines in winter time.
>
> And then it winnowed the Elysian air
>   Which ever hung about that lady bright,
> With its aetherial vans--and speeding there,
>   Like a star up the torrent of the night,
> Or a swift eagle in the morning glare
>   Breasting the whirlwind with impetuous flight,
> The pinnance, oared by those enchanted wings,
> Clove the fierce streams towards their upper springs.
> (WA, 345-60)

If the Hermaphrodite is perceived as the "Image" of an unseen and mysterious power, it is because such an infinite and divine power can be presented only as an image, even though Demogorgon goes to the extent of saying that the "deep truth is imageless" (PU, II, iv, 116). But, then, how does poetry express this "deep truth"? The question has been partially answered in the foregoing discussion; however, Shelley's own answer, as provided in The Witch and the Defence, is that the poet participates in the eternal process of creation by creating eternal forms. Of all the forms that the Witch, the poetic imagination, creates, the Hermaphrodite is undoubtedly the most comprehensive and splendid, analogous to an eternal form, the poetry itself. It is free from the tyranny of time and error, of temporality and impermanence. In rendering the historical figure of Milton into an eternal form, both as a poet and as a poem, Blake's imagination performs a similar process in Milton. Without the Hermaphrodite, the Witch is perhaps unable to embark on the proposed voyage. The Hermaphrodite is a poem that the Witch, as a visionary, creates in fulfillment of her imaginative and spiritual demands.

The Witch's journey on the dark stream of life leading to the Antarctic paradise begins with stanza XXXVIII. The immortal boat, which has been empowered to travel even to the "seventh sphere," passes

> By many a star-surrounded pyramid
> Of icy crag cleaving the purple sky,
> And caverns yawning round unfathomably.
> (WA, 302-04)

The journey through streams, icy crags, yawning caverns, pools and lakes should remind us of the shallop-voyage of the poet in Alastor. The winding passage of the stream presents two kinds of experiences--one of going down into the deep subterranean waters, and the other of ascending the "labyrinths of some many-winding vale":

> And down the earthquaking cataracts which shiver
> Their snow-like waters into golden air,
> Or under chasms unfathomable ever
> Sepulchre them, till in their rage they tear
> A subterranean portal for the river,
> It fled--the circling sunbows did upbear
> Its fall down the hoar precipice of spray,
> Lighting it far upon its lampless way.
>
> And when the wizard lady would ascend
> The labyrinths of some many-winding vale,
> Which to the inmost mountain upward tend--
> She called "Hermaphroditus!" and the pale
> And heavy hue which slumber could extend
> Over its lips and eyes, as on the gale
> A rapid shadow from a slope of grass,
> Into the darkness of the stream did pass.
> (WA, 329-44)

But in both cases, the Witch, with the help of the Hermaphrodite, succeeds in steering the boat. The winged boat flies away from the wide mouths of "earth-quaking cataracts" and yawning caverns, death-symbols of return to the womb, thereby avoiding a possible wreckage. Thus while the journey through the subterranean waters is important, perhaps its greater significance lies in the ability of the mind to forge through the devious and hazardous pathways in such manner as will guarantee a safe passage. The less powerful boats, which lack visionary power and hope and, consequently, find the burden of life too heavy to bear, generally sink on the stream-ocean voyage. The pattern of the Witch's journey is the pattern of life in which the soul seeks unity with ultimate reality by a successful passage across the world.

The purpose of the subterranean journey seems to be to search for the labyrinthine course of soul through dream-projection. More specifically, the Witch is seeking her way to the Austral paradise near the South Pole. The far-goal of the boat is perhaps the "seventh sphere," somewhere closer to the Platonic Throne of Necessity. But reality, instead of being transcendental, is envisioned as being subterranean. The stream that connects the Witch's cave with the Austral paradise is the stream of time or life. Yet, psychologically, this passage through the stream is allegorical of the mind's journey to the source of reality. The Witch's journey through streams, crags, caverns, lakes and oceans is symbolic of her inward quest and exploration, aimed at comprehending all that is best in man's nature. The process of analogously imagining and portraying conditions of the mind by natural imagery involves the making of external nature internal, of transforming nature into art, and of idealizing the real in the highest imaginative sense, rather than portraying the ideal in the form of real and familiar imagery. In this unique imaginative process of transforming the familiar world of sense into subtle metaphorical analogues--"to gift the mechanism of the material universe with a soul and a voice, and to bestow such also on the most delicate and abstract emotions and thoughts of the mind" (W, II, 270)--Shelley's "great master," as Mary Shelley tells us, was Sophocles. Shelley, speaking of the imagery in a line from Sophocles, "Coming to many ways in the wanderings of careful thought," explains:

> . . . . but they meant literally paths or roads, such as we tread with our feet; and wanderings, such as a man makes when he loses himself in a desert, or roams from city to city, as Edipus, the speaker of this verse, was destined to wander, blind and asking charity. What a picture does this line suggest of the mind as a wilderness of intricate paths, wide as the universe, which is here made its symbol, a world within a world which he who seeks some knowledge with respect to what he ought to do searches throughout, as he would search the external universe for some valued thing which was hidden from him upon its surface.
>
> (W, II, 270)

Considered in conjunction with our earlier discussion of the cave symbolism, this statement reinforces the contention that the imagination, by going through rivers, crags, pools, valleys and forests, is symbolically engrossed in the task of discovering a road to the reality of its existence and to the farthest and best realms that it can possibly imagine.

We may also consider an important conception of the stream in Alastor:

O stream!
Whose source is inaccessibly profound,
Whither do thy mysterious waters tend?
Thou imagest my life. Thy darksome stillness,
Thy dazzling waves, thy loud and hollow gulphs,
Thy searchless fountain, and invisible course
Have each their type in me: And the wide sky,
And measureless ocean may declare as soon
What oozy cavern or what wandering cloud
Contains thy waters, as the universe
Tell where these living thoughts reside, when stretched
Upon thy flowers my bloodless limbs shall waste
I' the passing wind!
(AR, 502-13)

The poet imagines the stream as the stream of life. The stream is the poet's mind, but it is also outside in the cosmos, symbolizing a principle of unity and correspondence between man and nature and also a passage to reality. The stream, as is evident from our discussion of the river in The Revolt and from the boat-stream imagery in Prometheus Unbound, is symbolic of both individual and cosmic reality.

In the subterranean passage (stanza XLII), and on the open seas, the Witch encounters huge storms and typhoons. In stanza XLVI, the imagery portrays typhonic disturbances, expressing the indignation and impetuosity of the uncontrollable sea:

The water flashed like sunlight by the prow
  Of a noon-wandering meteor flung to Heaven;
The still air seemed as if its waves did flow
  In tempest down the mountains; loosely driven
The lady's radiant hair streamed to and fro:
  Beneath, the billows having vainly striven
Indignant and impetuous, roared to feel
The swift and steady motion of the keel.
(WA, 361-68)

Storms, typhoons and the fiery vapours are mythic representations of the energy that arises from the subterranean regions, but insofar as the imaginative process is concerned, they are analogous to the varied forms that the hidden energy of the collective or individual unconscious takes. If the mind does not properly identify this energy, it becomes a death-symbol. At the same time, the fiery vapours are the sources of elemental energy, and the opposition from these forces in the subterranean terrains is symbolic of a conflict between the id and the superego in the Freudian sense, and between the unconscious and the conscious self, the ego, in the Jungian sense. The mythic conflict between Sun, the power of good, and Typhon or other sea monsters, the forces of evil, is suggestive of a perpetual warfare between good and evil, and light and darkness. This archetypal struggle should also be evident in the antithetical but complementary principles represented by Osiris and Seth, Oromazes (Brahma and Vishnu) and Ahrimane (Siva), and being and non-being. Yet, in dramatically setting the dark watery world of sense and primordial chaos against the world of order, the imagination envisions the dialectic of creation, especially in identifying the primordial chaos and the possibility of imposing a form on it. Furthermore, the imagery in stanzas XLII-XLVI as well as the destination of the Austral lake shows that the Witch, a Venus-Isis, is going to unite with her lord, an Osiris-Adonis. The opposition which she faces, is, therefore, basically from the chaotic and unharnessed nature which has turned into an evil force. This is precisely the energy which the Witch seeks to harness. The interaction of such natural phenomena as the moon, water, terrestrial matter and stars as well as its scientific significance have been extensively discussed by Grabo.[121]

At another level, however, the motif of journey, which occurs prominently in varied forms in Alastor, The Revolt, Prometheus Unbound, Epipsychidion and The Witch, can be understood in terms of the journey of the soul to the world of vision, a paradise. The Witch's subterranean journey can be compared to the descent of the souls into generation and their journey back to the sea of universal life. This idea of the journey, as mentioned elsewhere,[122] occurs in Plato's eschatological myths of Er and Politicus, and in Dante. According to Plato's Politicus myth, the soul, for its continued progression and awakening, goes through alternating periods of Chronos and Jupiter, creation and death, or the forward and backward movements within cosmic cycle. The stream which is used as a connecting medium with the paradisal region is the symbolic course of soul's existence. It is through this stream that the energy or soul returns to its source of strength for recuperation. Since the stream takes the Witch's boat of vision to the paradisal state, it is analogous to the purgatorial and eschatological streams of Plato and Dante. We may recall that the stream in the last canto of The Revolt is strictly eschatological. The stream-journey of the Witch through the deep and dense forests, winding pathways, caverns and whirlpools means a continuous process of purification and intellection. But the Witch's boat, like the "divine canoe" in The Revolt, crosses this stream and reaches the paradise by the hermaphroditic power of her imagination.

The Witch wants to build a "windless heaven" from the clouds, which will be safe from the onslaught of storms and typhoons. The setting of this heaven is the Austral lake, "Beyond the fabulous Thamondocana,"

> Where, like a meadow which no scythe has shaven,
>   Which rain could never bend, or whirl-blast shake,
> With the Antarctic constellations paven,
>   Canopus and his crew, lay th' Austral lake--
> Where she would build herself a windless haven
>   Out of the clouds whose moving turrets make
> The bastions of the storm, when through the sky
> The spirits of the tempest thundered by:--

A haven, beneath whose translucent floor
  The tremulous stars sparkled unfathomably,
And around which the solid vapours hoar,
  Based on the level waters, to the sky
Lifted their dreadful crags; and like a shore
  Of wintry mountains, inaccessibly
Hemmed in with rifts and precipices grey,
And hanging crags, many a cove and bay.
(WA, 377-92)

But in the outer limits of this windless paradise is the area which is ravaged by fierce winds, hails, and storms. However, the Witch goes deep inside the chaos to choose a place for her paradise, which is a world within a world, an ordered universe that is protected against the destructive forces of nature and, hence, of evil. In the creation of the paradise, she arrests time and space in a moment of eternity, thereby controlling elemental power and rendering it into a creative medium. When, after playing "many quips and cranks," she finds that the car of the moon, which is "like a sick matron wan" (WA, 407), is bound for its eastward journey, she orders the spirits of "high clouds, the armies of her ministering spirits" to build the imperial dome:

They framed the imperial tent of their great Queen
  Of woven exhalations, underlaid
With lambent lightning-fire, as may be seen
  A dome of thin and open ivory inlaid
With crimson silk--cressets from the serene
  Hung there, and on the water for her tread,
A tapestry of fleece-like mist was strewn,
Dyed in the beams of the ascending moon.
(WA, 417-24)

This dome-paradise near the South Pole, with its "translucent floors" and splendid architecture, should remind us of the Antarctic Temple-paradise of the Spirit of Good in The Revolt. The dome, erected by clouds of universal energy, is the seat of Primogenial Love and Good. It is the dome of the love-imagination which reconciles the contraries into unity:

created by the same divine elemental energy, the shakti, which is manifested in the clouds, it is the throne of pleasure, wisdom, truth and justice. According to Baker, the imagery of creation of the dome-paradise resembles Milton's description of Pandemonium in Paradise Lost.[123] The Witch, sitting on her throne of good in the "imperial tent," gathers intelligence about the state of the universe from the clouds, thereby fully continuing her humanitarian concern and commitment, like the Fairy of Queen Mab:

> and now she grew
> Pale as that moon, lost in the watery night--
> And now she wept, and now she laughed outright.
> (WA, 430-32)

The significant point to be noted is that the clouds have a twofold metaphorical role, as builders of the imperial dome and as messengers[124] of intelligence, of divine energy, the good, or the communicative intellect. Since the cosmic energy, manifested in the sun, water, earth, wind and sky, participates in the formation of the clouds, it, like the emanative intellect of the One, communicates with the universe. In the mythopoeic process of the formation of clouds as well as of the dome-paradise, the varied forms of energy continue to create artistic unity and totality.

Among her "tame pleasures" are her occasional ascents to "some beaked cape of cloud sublime" and her jaunts on "the platforms of the wind" (stanza LV) in order to direct the flow of winds and weather beneficial to mankind. The Witch, therefore, combines in herself the creative aspects of both the cloud and the west wind. But the Witch's "choice sport" at night time is

> To glide adown old Nilus, when he threads
> Egypt and Aethiopia, from the steep
> Of utmost Axumé, until he spreads,
> Like a calm flock of silver-fleeced sheep,
> His waters on the plain: and crested heads
> Of cities and proud temples gleam amid,
> And many a vapour-belted pyramid . . . .
> (WA, 450-56)

The dream-journey down the "old Nilus" (stanzas LVII-LXI) alludes to the Osiris myth: the Witch as Isis, the sister-wife, unites with Osiris, the God of the underworld, the principle of good. Literally, however, the Nile journey refers to the seasonal inundation of the Nile and the fertilization of Egypt, and, hence, to the revival of nature. This marks the resurrection of Osiris, the period of renewal of life, and the dawn of grace in nature. But the river Nile is also associated with the serpent of good, and the journey down the Nile is, therefore, symbolic of the Witch's union with her brother-husband Osiris. It is particularly at this point that the imagery shows a direct parallel to the dramatic union of the woman figure and the Spirit of good in the first canto of The Revolt. The Witch then surveys the history of man's culture, which is reflected in the "surface of the river":

> And where within the surface of the river
> The shadows of the massy temples lie,
> And never are erased--but tremble ever
> Like things which every cloud can doom to die,
> Through lotus-pav'n canals, and wheresoever
> The works of man pierced that serenest sky
> With tombs, and towers, and fane, 'twas her delight
> To wander in the shadow of the night.
> (WA, 465-72)

The tombs, towers, fanes and "lotus-paven canals" are eternal points of man's cultural achievements which time cannot annihilate. They are inerasable images ("shadows") of truth and universal glory. Furthermore, this imagery, which is also used in The Revolt and the "Ode to the West Wind,"[125] suggests that although in the cycle of destruction man's glory lies deposited at the bottom of the sea or water it never dies. As the tombs and towers lying at the bottom of the water reflect crystallized images which are seen at the surface, so, too, the springs and fountains of the cave-mind, the labyrinth, transmit images of reality. The total imagery suggests an analogous process of perceiving and creating an image of reality.

Thus we see that the pattern of imagery of cave, boat, river, fountain, sea and cloud is thoroughly integrated. The process of integrating the images of cave, river, sea, cloud and dome into a unified symbolic structure especially shows the visionary excursion of the soul-self along the envisioned pathway of the cosmic energy, the life-force. The successful passage through the river-journey is suggestive of the ontological experience of the mind: the soul finally merges with the universal mind, the world-soul, or the collective unconscious. As the soul, by this labyrinthine river-journey which is a process of continuous intellection, seeks a compulsive release from life into the region of the eternal calm, so, too, does the imagination by an analogous experience of transcendence from the world of sense. The clouds on the sea of universality are symbolic of the souls who after their merger into the sea emanate as the vapour-souls of the energy. As liberated souls, the clouds are readily attracted towards the immortal soul embodied in the Witch. The process is also suggestive of the souls' becoming intelligible substances in the Platonic sense. Since the dome-paradise is made of divine substance, it is translucent and intelligible. The clouds can act as divine messengers because the soul as an eternal substance is itself intelligible. The river-journey originates in the cave, and it is guided by the wisdom of the fountain. There is a similarity between the two patterns of the cave-fountain and the sea-cloud, both suggesting an analogous process of transformation and transcendence of souls within the cycle of transmigration.

It is evident from the foregoing discussion that, even in the midst of pleasurable sports pursued by the Witch, her function as Intellectual Beauty or Primogenial Love in poetry and in the universe is never forgotten. After passing "Through fane and palace-court, and labyrinth mined / With many a dark and subterranean street / Under the Nile" (WA, 477-78) and after witnessing the pomp and beauty of Egyptian art and culture (stanzas LVII-LVIII), the Witch now attends to the human beings. She sees all kinds of "Mortals subdued in all the shapes of sleep" (WA, 482), among whom are infants, a lonesome youth, lovers, "Old age with snow-bright hair and folded palm" (WA, 488), princes, priests, peasants and others. She further sees "other troubled forms of sleep" (WA, 489), and understands the fundamental "strife / Which stirs the liquid surface of man's life" (WA, 489-90). However, Shelley tells us somewhat ironically and paradoxically that such pathetic ugliness in human life is "Not to be mirrored in a holy song" (WA, 490). The Witch is "a holy song," a visionary song of innocence, and, as such, it should deal with ideal existence and pleasure. But the paradox is that the Witch is concerned with the condition of human souls, and, hence, with "all the code of custom's lawless law" (WA, 493), though of course, not as directly and in the same manner as Shelley has been concerned in his other works. The fact that the themes of mortality and immortality, death and its attendant misery, and the continued progression of the human soul constitute the conclusion of the poem is significant evidence of the Witch's love for mankind at large. The solution to the paradox is that the Witch confronts the misery of death and the absurdity of human existence not as we mortals, "the weak mariners of that wide lake" (WA, 498) of this samsarā, do but as the one who knows the way to immortality and permanence. The use of the dialectical "we" and "she" in stanza LXIII serves not to make us feel helpless but to heighten our awareness of the "unknown goal" (WA, 501). When we see the Witch administering panacea to the souls, mimicking death, and stressing the continuous transcendence of the souls, she shows her strong belief in one's karmas--the Platonic karmas (cf. Timeus) of the soul's progression. The magic mixture she administers is symbolic of her own beauty, love and light. The penetration of Intellectual Beauty or Primogenial Love, embodied in the Witch, transforms the souls, thereby making them more beautiful and transparent forms. The Witch directs the souls to a more elevated state of existence, the bases of which are hope, love and wisdom. This function of the Witch is the function of poetry.

She has the power to observe the conditions of various souls in their most naked form; she has also the power to induce sweet dreams in sick souls. The Witch encounters two kinds of souls: the "most beautiful" (WA, 545), the sublime; and the "less beautiful" (WA, 570), the pathetic. To the first group, she administers a kind of ambrosia that expands their wisdom and by which they can forget the unwanted misery and fear of death and mortality:

> For on the night that they were buried, she
>   Restored the embalmers' ruining, and shook
> The light out of the funeral lamps, to be
>   A mimic day within that deathy nook;
> And she unwound the woven imagery
>   Of second childhood's swaddling bands, and took
> The coffin, its last cradle, from its niche,
> And threw it with contempt into a ditch.
> (WA, 553-60)

In the case of the pathetic souls, she "write[s] strange dreams" on their brains, inspiring in them moral and spiritual reformation and regeneration. Among the less beautiful or the fallen--although they are of the so-called elect category--are priests and kings:

> The priests would write an explanation full,
>   Translating hieroglyphics into Greek,
> How the god Apis really was a bull,
>   And nothing more; and bid the herald stick
> The same against the temple doors, and pull
>   The old cant down; they licensed all to speak
> Whate'er they thought of hawks, and cats, and geese,
> By pastoral letters to each diocese.
>
> The king would dress an ape up in his crown
>   And robes, and seat him on his glorious seat,
> And on the right hand of the sunlike throne
>   Would place a gaudy mock-bird to repeat
> The chatterings of the monkey.--Every one
>   Of the prone courtiers crawled to kiss the feet
> Of their great Emperor when the morning came;
> And kissed--alas, how many kiss the same!
> (WA, 577-92)

The purpose of stirring dreams in the minds of the priests and kings, who are responsible for perpetuating superstition and slavery, is to make their "harsh and crooked purposes more vain" (WA, 571), or rather more apish and grotesque than they would seem to the common mind. The playful but bitter satirical fling is no doubt characteristic of Swift; it is the Swiftian method of exaggerating the target of satire into grotesqueness which makes the priests and kings ashamed of their hypocritical deceits and cast these off. In fact, these stanzas, insofar as the tone is concerned, rightfully belong to The Masque of Anarchy.

Added to the category of the kings and priests are the soldiers, the lost cause of humanity:

> The soldiers dreamed that they were blacksmiths, and
> Walked out of quarters in somnambulism,
> Round the red anvils you might see them stand
> Like Cyclopses in Vulcan's sooty abysm,
> Beating their swords to ploughshares;--in a band
> The jailors sent those of the liberal schism
> Free through the streets of Memphis; much, I wis,
> To the annoyance of king Amasis.
> (WA, 593-600)

Finally, the Witch brings the coy and bashful lovers together. The Witch's scheme of redemption, therefore, includes both the fallen and the elect, the pathetic and the sublime. Yeats describes the nature of the Witch and her concern to redeem our existence:

> The books of all wisdom are hidden in the cave of the Witch of Atlas, who is one of his personifications of beauty, and when she moves over the enchanted river that is an image of all life, the priests cast aside their deceits, and the king crowns an ape to mock his own sovereignty, and the soldiers gather about the anvils to beat their swords to ploughshares, and lovers cast away their timidity, and friends are united.[126]

Hence, The Witch, as Lewis asserts, is a serious poem.[127] It is concerned with the theory of the imagination, the visionary process of creation, the mythopoiēsis, and the function of art and poetry. More specifically, it deals with the process of creating eternal forms and the transformation of energy: the Witch's mythopoeic imagination renders energy into bright, beautiful and sublime visionary forms. The poem which includes most of Shelley's important symbols is not trivial or flippant. The Witch is the embodiment of Primogenial Love, creative energy, wisdom and liberty. She represents neither reason nor fancy. Her boat of fiery vision, flying on the wings of Hermaphrodite through the subterranean passage, reaches the twilight realms of consciousness.

Woodberry's observation on the poem is, in a way, helpful in summing up our discussion:

> No poem of . . . [Shelley's] is so free from the mortal strain of life and effort, so disengaged from the wretchedness of men. In the earlier stages one might find analogies with the HYMN TO INTELLECTUAL BEAUTY and guess that Shelley was weaving round the spirit of universal life the robe of illusion that should render it visible in transparency of human form and activity; but as the verse flows on, with the familiar imagery of the boat and its voyage through subterranean caverns and among mountains, and develops the wanderings of the Witch among cities and in the solitudes of far-off nature, it appears to me that Shelley interprets half-consciously the functions of genius, imagination, and poetry conceived almost as interdependent existences with only a remote and dreamy relation to human life. The Witch, who cannot die, is in the world of Prometheus and Urania, a semi-divine world separated from the miserable fate of men, though not detached from the knowledge of their life.[128]

Insofar as the "wretchedness of men" is concerned, we should consider Shelley's own statement about The Witch as "a holy song":

> But other troubled forms of sleep she saw,
> Not to be mirrored in a holy song,--
> Distortions foul of supernatural awe,
> And pale imaginings of visioned wrong,
> And all the code of custom's lawless law
> Written upon the brows of old and young:
> "This," said the wizard maiden, "is the strife
> Which stirs the liquid surface of man's life."
> (WA, 489-96)

But the Witch is not indifferent to this wretchedness. The eradication of ugliness or wretchedness from life is an important function of the Witch, for she as Intellectual Beauty or Primogenial Love is the renovative spirit of the universe and the embodiment of love, hope, wisdom and happiness. In this connection, we may refer to Yeats' observation on the poem.

It is, however, true that the model world of the imagination is, as Frye observes, "partly a holiday or Sabbath world,"[129] but it never loses its touch with life. In creating the model universe, the imagination transcends the world of history and immediate concern and anxiety, and conceives a higher and eternal order of existence, an order where freedom and concern are synonymous. The higher imaginative order in The Witch and elsewhere in Shelley is the world of Vernunft.[130] Woodberry is right in describing this model universe as "the world of Prometheus and Urania, a semi-divine world."[131] But since the lower order of life stands in an ironical relationship with the higher order, the imagination expresses its concern with wretchedness or ugliness in a larger and more positive sense. This type of concern may seem somewhat "remote and dreamy," but insofar as the imaginative world is concerned this is the real and comprehensive concern it can embody.

Thematically, the conception of the function of the imagination in The Witch is akin to that in Prometheus Unbound. The magical treasures stored in the Witch's cave are suggestive of the infinite wisdom of Prometheus' cave. The transformation of the sick and beautiful souls, with which the Witch's imagination concerns itself in the concluding part of the poem, is an essential part of the Promethean vision of life. The Witch's emphasis is on the proper focus of vision, which redeems priests, kings and other ugly souls. Prometheus Unbound is concerned with the origin of evil and its elimination, and the central issue in the lofty vision of The Witch is that of renovation. However, The Witch does not deal with the issues of human misery as directly as, for example, does The Revolt. The infinite joy and wisdom of the ideal and regenerated realm of innocence in The Witch belong to the vision of the last two acts of Prometheus Unbound, revealed by the boat-journey of Asia and Prometheus.

The complex symbolism of the poem, which is closely woven around the central figure of the Witch, constitutes its mythos. The Witch's realm of innocence, the cave of magical wisdom, the veil, the boat-journey, the Hermaphrodite, the Austral lake-paradise and, above all, the Witch herself are important archetypal symbols of the imagination, fully integrated into a unified whole. The Witch--like Asia, Prometheus, Demogorgon, Urania and the Lady of The Sensitive Plant--is a mythic construct, a monad, a "concrete universal"[132] holding the key to the metaphoric structure of the poem. In the creation of the Witch, the imagination envisions not only the archetypal womb of creation, the source of all life, but also the mythic universal process of creation. The creation-imagery recurring in the poem centers on the symbolic marriage of fire and water, mind and matter. Fire ultimately reconciles all duality and unifies the opposites into a unified whole. The higher elemental unity symbolized in the marriage of fire and water is spiritual: it is the kind of unity found in alchemy, magic and religion. The transcendental principle of fire, the creative spirit of Intellectual Beauty or Primogenial Love penetrates matter, thereby creating mythic and universal forms. The teleological river-journey further explores the matter of eternal unity of spirit with nature. The immortality that the Witch knows is the immortality of thought, essence or spirit. The state of immortality signifies the state of ultimate unity with the World-Soul, a unity which is expressed in the concluding part of Adonais, where Adonais triumphs over death.

The Witch is a fable of vision. The vision of cosmic love revealed spontaneously in the fairy-like form of the Witch moves in the higher and lower orders of nature. The power with which the vision forges ahead swiftly and exuberantly in the verbal universe of the poem and the cosmos is suggestive of the self-sustaining integrity of the vision, and, hence, of the progress of the fable. It may be noted that the technique of embodying the vision of transcendental love in the fairy-like form of the Witch is similar to that which Shelley used in *Queen Mab*. The apocalyptically revealed order of higher nature, the Beaulah-state, and the infinite wisdom of the Witch are the key elements in understanding the Shelleyan fable. The vision integrates both the *dulci* and the *utile* of the Spenserian romance, although it is the former which is more apparent in the flowing music of the Spenserian stanzas. The "serio-comic" vein in which Shelley describes the activities of the Witch, especially the "pranks" that she plays "among the cities / Of Mortal men" (WA, 617-18), speaks of the pervasive spontaneity of the vision. The account of what the Witch did to "sprites / And Gods" (WA, 618-19) will be given at some other time,

> for it is
> A tale more fit for the weird winter nights--
> Than for these garish summer days, when we
> Scarcely believe much more than we can see.
> (WA, 621-24)

CHAPTER III

THE PSYCHE, THE EPIPSYCHE, AND "LOVE'S RARE UNIVERSE": A STUDY OF *EPIPSYCHIDION*

"Thou are not dead, but thou hast wandered,
Thou Soul of ours, who thyself dost fret,"
A Spirit of gentle Love beside me said;
"For that fair Lady, whom thou dost regret,
Hath so transformed the life which thou hast led,
Thou scornest it, so worthless art thou made.
And see how meek, how pitiful, how staid,
Yet courteous, in her majesty she is.
And still call thou her 'Woman' in thy thought;
Her whom, if thou thyself deceivest not,
Thou wilt cry '[Love] only Lord, lo! here
Thy handmaiden, do what thou wilt with her.'"
—Dante, The First Canzone of the *Convito*
(Shelley's translation)

I

Epipsychidion deals with Shelley's theory of the imagination, which was later fully elaborated in the *Defence*. The poem is about the soul's quest for the absolute *telos*, which is the fulfillment of the imagination. In fact, *Epipsychidion* marks the realization of Shelley's long-felt aspiration to write his own *Vita Nuova* and *Symposium*; therefore, it embodies not only the principal motifs of these works but also Shelley's own vision of "love's rare Universe." On the one hand, it is an anagogic allegory like Dante's *Vita Nuova*, but on the other, it is a poetic discourse on love like Plato's *Symposium*. Inasmuch as the song explores the vision of love, beauty and wisdom, it is a continuation of the themes of *Alastor*, *Prometheus Unbound* and *The Witch*.

The poetic quest in Epipsychidion proceeds in two stages. In the first stage the mind endeavours to perceive in the object or objects of its contemplation the eternal forms of Beauty, Love and Truth, continually exploring by analogues, similitudes or correspondences that which is real and absolute, so that the actual or familiar and the ideal become one imaginative reality. Behind this epistemological approach lie, of course, Platonic and Neoplatonic theories according to which the world of sense-perception is only an illusion or a shadow of the eternal one, and the Berkeleyan thesis which is quite explicitly pronounced in the Defence: "All things exist as they are perceived; at least in relation to the percipient" (W, VII, 137).[1]

According to Parmenides, "to perceive intellectually and to be, are the same thing"[2]--an idea that seems to be at the root of Plotinus' theory of intellectual perception. Shelley's statement in the Defence is an expression of his firm belief that man can attain the highest level of perception and thereby experience infinitude. The nature of the experience thus gained is, no doubt, entirely intuitive and subjective, but insofar as the imagination is concerned, this intellectual perception of existence, the imaginative world, is the only real and eternal world that exists.[3] Like Blake's Los, Shelley's poet acts as the eternal spirit and vehicle of the imagination who relentlessly endeavours to unveil reality.[4] The familiar and the actual world is the veil.

The object of contemplation is the absolute, the Being whom the persona of Alastor in his attempt to pass beyond the Ulro-state[5] of perception "images to himself" in his own likeness and loves, and with whom his intelligence "thirsts for intercourse" (W, I, 173). But the endless thirst of the poet of Alastor for "a prototype of his conception," his epipsyche, culminates in despair and death, precisely because his imagination is devoid of universal sympathy. Shelley's thesis that imagination without love is a demonic force that destroys the self is plainly stated in the Preface to Alastor:

> The Poet's self-centered seclusion was avenged by the furies of an irresistible passion pursuing him to speedy ruin. But that Power which strikes the luminaries of the world with sudden darkness and extinction, by awakening them to too exquisite a perception of its influences, dooms to a slow and poisonous decay those meaner spirits that dare to abjure its dominion.
> (W, I, 173)

The "meaner spirits' are those whose experience is morally and spiritually inadequate and lacks the necessary strength characteristic of an integrated imagination. The key element in the realization and integration of vision is not knowledge or cognitive ability but wisdom. And we have Shelley's affirmation, a notable conclusion drawn quite clearly from the tragic fate of such fragmented vision: "The tree of Knowledge is not that of Life."[6] The quests in Alastor and Epipsychidion are aimed at the realization of the vision of the epipsyche and the transcendent realm of pure existence. Thematically, Alastor and Epipsychidion are at once antithetical and complementary: antithetical, because the quest in Alastor results in a dead end of despair; complementary, because the two experiences are in a continuum of the same reality, especially in the sense that the experiences in Epipsychidion marks a positive advance over the clogged state of consciousness in Alastor. It should be noted that at this stage of the quest the subject and the object are separate entities, like the shadowy prototypes of initial conception.

The quest reaches a second stage when love commingles with imagination. The creative power, thus realized, harmonizes the various polarities of experience. When the subject and the object, the psyche and the epipsyche, are united in a selfless act of completely giving oneself over to another, the reintegrated soul is able to recreate the paradisal state, thereby realizing its inner potentiality. This is the spiritual freedom that the poetic imagination provides.

In order to create eternal forms, the imagination must be endowed with liberty which is, of course, spiritual wisdom. This inner force of liberty is conceived as the spirit of Love and Intellectual Beauty (the epipsyche in Shelley, the emanation in Blake). The figures of Ianthe, Cythna, Asia and Emily are embodiments of the poetic idea of the epipsyche, implying in each case a type of liberating power which the humanized imagination creates. However, the poetic figure embodying this creative power is a woman who, on the one hand, is the object of contemplation and on the other a medium available to poetry for experiencing the absolute ontologically: the object and the medium together suggest an analogue to a poem, a work of art, as a means of aesthetic, ethical and spiritual fulfillment. It should be noted that the image of the absolute is not one: as the imaginative quest advances through progressive levels of development of the imagination, the mind perceives many and varied perceptions of the absolute. These images are only relative perceptions of the reality, because in this process of transcendence the image and the form are continually in flux and in the making, until the "form-in-the-making"[7] approximates the eternal and the absolute. This type of identity with the symbolic image is possible only when the imagination is able to transcend the temporal-spatial distinction between the subject and the object or, to use Shelley's metaphor, to rend the veil.[8]

The epipsyche is thus a poetic construct which functions in a special sense in Shelley's poetry in general and in Epipsychidion in particular: it represents the supreme and the most perfect creation of the imagination, and undoubtedly it comes very close to Blake's concept of emanation which Frye defines as "the total form of all things that man loves and creates."[9] Hence, the epipsyche as a created world is simultaneously perceived as daughter-bride-sister, "Spouse! Sister! Angel! Pilot of the Fate!" (E, 130), city, "thee," "this soul out of my soul" (E, 238), and "a soul within the soul" (E, 455). Shelley himself does not use the term "epipsyche" as such, but that is what the word Epipsychidion seems to suggest. Shelley's own somewhat more specific suggestion about the meaning of the word is contained in lines 238 and 455.[10] The counterpart of the epipsyche is the psyche which is the equivalent of the spectre figure in Blake. The psyche without the epipsyche is the state of mind without grace, a sterile and dark ego-self in which the epipsyche remains hidden or suppressed. While the epipsyche is hidden inside, the spectrous mind, as the quest of the poet of Alastor shows, vainly seeks her outside. Following Aristophanes' account in the Symposium of man and woman as separated parts of "manwoman,"[11] and the story in Genesis of woman's creation out of Adam's rib, Shelley conceives of woman as epipsyche, an integral part of man, an archetype of Adam's imagination. Furthermore, the idea of the two indispensable halves of the self is manifested in the archetypes of Christ and his Bride, signifying the risen self and the Church respectively. The psyche and the epipsyche are the poetic constructs of a fundamentally bisexual imagination. But it should be noted that the idea of the epipsyche does not suggest any particular woman or women: it is an anagogic symbol of the highest and the absolute. The figures of the Sun, the Moon and the Comet whom the poet encounters during his symbolic quest are metaphors of the imagination, representing levels of perception of the Ideal. Woodberry's long-standing assertion is still valid: "it is only as a poem of the inner life that Epipsychidion has its high imaginative interest."[12]

The drama of the integration of the psyche and the epipsyche follows the archetypal pattern of man's attempt to recreate imaginatively his total dream of fall, redemption and regeneration. Anagogic art[13]--and Epipsychidion is indeed a good example of such art--focuses itself on the totality, but the totality of being thus imagined is not merely an assemblage of abrupt or vague fantasies: it possesses its own inner unity and pattern, the center and the circumference, which are characteristics of a heightened and unified consciousness. Such anagogic perspective as is relevant to the examination of Epipsychidion is suggested by the Biblical myth of the Garden of Eden, in which the archetypal pattern of totality and reintegration centers on the vision of the unfallen world. The story of man's fall in Genesis shows that man fell by his own perverted desire, doubt and distrust--a kind of deceptive and fickle wisdom symbolized in the figure of the serpent. With the loss of his home, the Garden of Eden, the fallen man wanders in search of both the lost self and the paradise which will be regained in the final act of recovery and regeneration. The most important symbols of an imaginative apocalypse are Christ and his

Bride: their mystic union and the androgynous figure of Christ provide a unique pattern of reintegrated wholeness.

A pertinent analogue to this pattern of unity and perfection is that suggested by the Platonic idea of the One and the many and the Plotinian theory of Emanation.[14] According to Plotinus, Nous, the Intellectual Principle, is the emanation of the One, the Good and the ineffable, and the soul that of Nous. The order of emanation of Nous and the soul is the order of "flowing out" of the Good at the macrocosmic level, and the three corresponding states at the microcosmic level are spirit, soul and body. In this cosmological structure the "flowing out" or what Proclus calls "procession," suggests descent, fall or dispossession. Plotinus, following Plato, holds that the soul, after having fulfilled its function, must then return to its source, the creator. This return movement to home, recovery or "reversion," is symbolic of man's ascent to the point of unity and integration with the transcendental reality. However, according to Proclus' theological idea of Emanation "procession and reversion together constitute a single movement, the diastole-systole which is the life of universe."[15] This movement is operative at both the microcosmic and macrocosmic levels: in relation to an individual the spirit, soul and body are symbolic levels of consciousness which, when realized into a unity, finally merge into the World-soul, the last hypostasis in the macrocosmic trinity.[16]

Two important points should be noted in connection with Plotinus' theory. First, the major movement for integration is dependent on the soul's contemplation of its source. The intellectual perception of the source of creation means not only the recognition of the many, the souls who come from the same source, but also a progressive "motion towards the good and an aspiration after it."[17] The basis of this motion is desire which "generate[s] intelligence and is consubsistent with it."[18] Beyond the sphere of intellectual perception is the circular movement of the souls around their own psychical circles and the center which is the source of creation, and in this divine dance "the soul beholds the fountain of life, the fountain of intellect, and principle of being, the cause of good, and the root of soul."[19] Second, the next progression in the movement is the intuitive and visionary experience of the absolute which is possible only when the soul's love approximates the state of celestial Venus. But the soul which associates itself with the "popular Venus," the mortal love, has not attained the state of intelligibility and is thus lost till it ascends again to the level of celestial Venus.

Plotinus thinks that every soul is joined to Love by marriage and is itself a Venus. Love is, therefore, a voluntary and self-directed movement within the soul towards the Beautiful, the Good and all that the heavenly Aphrodite represents. Love's search for Venus is the expression of the soul's desire to see its likeness, the "me" and "myself" of I, which is indeed a reflection of what the self lacks. And as Love establishes complete identity with Venus, the total dream of which Emily in Epipsychidion and Beatrice in Vita Nouva are anagogic symbols is fully realized as a unity of vision. At the macrocosmic level, both Emily and Beatrice are symbols of union with the divine. Hence, we can understand Shelley's thesis statement, appended as a motto to the poem: "The soul that loves, projects itself beyond creation, and creates for itself in the infinite a world of its own, very different from this obscure and fearful gulf."[20] Diotima is fully aware of the creative power of love when she says that "love is not for the beautiful," but that "it is for begetting and birth in the beautiful."[21] This new creation is a part of the self, the soul-image, that part of the soul which is both good and beautiful, and also an art-form or an artistic universe. The "anima amante" of the poem's Italian motto is the soul pregnant with love which, according to Diotima, always thirsts for creation. Ultimately, such a soul with its expanded consciousness is able to contemplate the Intellectual Beauty itself, of whose "great Brightness" Emily is the immortal "embodied Ray."[22]

Shelley defines love in his brief essay "On Love":

> Thou demandest what is love? It is that powerful attraction towards all that we conceive, or fear, or hope beyond ourselves, when we find within our own thoughts the chasm of an insufficient void, and seek to awaken in all things that are, a community with what we experience within ourselves. If we reason, we would be understood; if we imagine, we would that the airy children of our brain were born anew within another's; if we feel, we would that another's nerves should vibrate to our own, that the beams of their eyes should kindle at once and mix and melt into our own, that lips of motionless ice should not reply to lips quivering and burning with the heart's best blood. This is Love. This is the bond and the sanction which connects not only man with man, but with every thing which exists.
>
> (W, VI, 201)

This is not only an incisive statement of existential ethics but also a cogent and profound expression of love as an aesthetic and spiritual necessity.[23] Love, maintains Shelley, is "the universal thirst for a communion not merely of the senses, but of our whole nature, intellectual, imaginative and sensitive" (W, VII, 228). Elucidating the process of realizing the relationship and the nature of fulfillment thus made possible for man, Shelley remarks:

> We are born into the world, and there is something within us which, from the instant that we live, more and more thirsts after its likeness. It is probably in correspondence with this law that the infant drains milk from the bosom of its mother; this propensity develops itself with the development of our nature. We dimly see within our intellectual nature a miniature

> as it were of our entire self, yet deprived of all that we condemn or despise, the ideal prototype of every thing excellent or lovely that we are capable of conceiving as belonging to the nature of man. Not only the portrait of our external being, but an assemblage of the minutest particles of which our nature is composed; a mirror whose surface reflects only the forms of purity and brightness; a soul within our soul that describes a circle around its proper paradise, which pain, and sorrow, and evil dare not overleap. To this we eagerly refer all sensations, thirsting that they should resemble or correspond with it. The discovery of its antitype; the meeting with an understanding capable of clearly estimating our own; an imagination which should enter into and seize upon the subtle and delicate pecularities which we have delighted to cherish and unfold in secret; with a frame whose nerves, like the chords of two exquisite lyres, strung to the accompaniment of one delightful voice, vibrate with the vibrations of our own; and of a combination of all these in such proportion as the type within demands this is the invisible and unattainable point to which Love tends; and to attain which, it urges forth the powers of man to arrest the faintest shadow of that, without the possession of which there is no rest nor respite to the heart over which it rules.
>
> (W, VI, 201-02)

In other words, the prototype of the self can be identified only by discovering its antitype; their ideal union produces the eternal song of harmony and delight. The antitype is an imaginatively created universe of the "amor amante," which stands in sharp contrast to this miserable den without love and light, the vegetated body in its death-state. It is an embodiment of the ideals of love, beauty and hope which the imagination seeks to create in order to regenerate the self and the universe.

The foregoing discussion brings us to Shelley's central conception of the imagination as stated in the Defence: the imaginative quest is simultaneously perceived as a process and an act of love, "a going out of our own nature, and an identification of ourselves with the beautiful which exists in thought, action, or person, not our own" (W, VII, 118).[24] Hence, love as a processional act of the imagination is the "great secret of morals." The expansive movement of the soul—"going out of our own nature"—implies a selfless act of creation of, and communion with, the regenerated object-world both literally and metaphorically: it is an aesthetic analogue to the movement and interpenetration of the Holy Ghost which sits and broods over the dark chaos. This movement of "going out" and seeking the ideal of love, whose "archetype forever exists in the mind" (W, VII, 228)[25] is somewhat similar to the Plotinian idea of intellectual movement of the soul towards the Good and the Beautiful, and to Diotima's notion of love as creation in the beautiful.[26] In its diastolic movement the imagination becomes the "great instrument of moral good" (W, VII, 118). The "moral good" in its broad sense is the poetic consciousness which a work of art, especially poetry, embodies in its total structure.[27]

If we consider the theme of self-integration as central in Epipsychidion, then the psychic constructs, the psyche and the epipsyche, can be explained in terms of Jung's animus and anima.[28] As the projection-making forces of the collective unconscious, the anima and the animus must realize each other and unite in harmony, so as to approximate the stage of "divine syzygy."[29] Thus we have the divine pairs of Christ as the image of the self and his Bride, Purusha and Prakriti in the Bhagavad-Gita, or Siva and his consort Kali. The anima, "My Lady Soul,"[30] or the "Spinning Woman--Maya,"[31] is the projected Eros in man,[32] and is the great binder and deliverer who manifests in such universal and mythic patterns as "the enveloping, embracing and devouring" mother, "the self-possessed tyrannical goddess," the temptress or the divine redemptress. Some of the archetypal images of the Eros-motif are Aphrodite, Helen, Demeter, Persephone and Hecate. The animus on the other hand is the projected Logos (pneuma and nous) in woman. The recognition of the anima and the animus implies the recovery and transformation of Eros and Logos, feeling and intellect, rending the delusive veil of Maya, an act which makes their "higher union" possible, paving the way for integrated wholeness. With regard to the nature of the penultimate integration Jung's analysis follows the "*quaternio*" or the "*mandala*" motif: "The recognition of anima or animus gives rise, in man, to a triad, one-third of which is transcendent: the masculine subject, the opposing feminine subject, and the transcendent anima. With a woman the situation is reversed."[33] However, the fourth point on "a half-immanent and half-transcendent quaternity" or "the marriage *quaternio*" is always created; this state of higher consciousness in man is symbolically represented by "the archetype of the Wise Old Man," the risen form of Christ.

But the center of this total motif, and of life as a whole, is the anima which is "*the archetype of the life itself*."[34] The recovery of the anima archetype, therefore, means the knowledge and possession of the center of life around which man spins. The experience is, however, analogous to that of the realization of the Jewel in the Lotus in Buddhism, or the Secret of the Golden Flower in Taoism, where the Jewel and the Secret correspond to the anima or the yin principle. "Deeper introspection or ecstatic experience," remarks Jung, "reveals the existence of a feminine figure in the unconscious . . . ."[35] Corresponding to the progressions of Eros-anima is the development of the Logos-principle into a trichotomy of the Christ-son figure.[36] The three "sonships" are the three states of consciousness of the self, also represented as spirit, soul and body, the third state of the body being the sleeping divinity that fell on account of its own impurity and is given substance and form by Christ as an act of mercy. An example of this creation cited by Jung is of course that of Sophia,[37] the anima figure. Evidently, therefore, we can say that the highest consciousness provides form and substance to what is latent in the dark sea of the unconscious. Hence, the anima which is appropriately described as "a personification of the unconscious"[38] is the chief concern of the Christ-self. In any case the emphasis is on one's correct mode of perception and self-generation: as one looks inward and is successful in dissolving the projection-making forces by surmounting the ego-state, the ultimate picture of the anima is that of "My Lady Soul," but should this process be reversed the anima manifests itself as "the Queen of Heaven's bright isles" (E, 281), residing somewhere in the sky, as, for example, are the Moon in *Epipsychidion* and Enitharmon in Blake's *Jerusalem*.[39]

Another approach to the study of *Epipsychidion*, especially to the understanding of the psyche-epipsych[illegible] constructs, is Buber's concept of the *I-Thou* relationship.[40] The conceptual framework of *I-Thou* and *I-It* is based on a dialogical relationship between the perceiver and the perceived, in which *Thou* and *It* are the two polarities of perception. The world of *It* is that of experience[41] and disintegration, "set in the context of space and time,"[42] where a clear dichotomy exists between the subject and object, but the world of *Thou* signifies a state of relationship, mutuality and directness,[43] and is free from the temporal-spatial context of the former. However, the two worlds keep on alternating as do the states of non-being and becoming, and they are continually attracted towards their center, the eternal *Thou*. The dialectical categories of *It* and *Thou* represent not the two separate worlds but the "twofoldness" of "the one world."[44] In a work of art this "one world" is the total art-form, a poem, the imaginative totality of which is represented by the subject and the object.

The three possible spheres of our relationship are nature, men and spiritual beings. The nature of our realization in each of these spheres which are in fact stages of becoming is such that "every particular Thou is a glimpse through to the eternal Thou."[45] In the famous example of the mythopoeic perception of the tree, Buber illustrates how an intense perception coupled with "will and grace" in the percipient can lead to such an intense and exclusive relationship that "the tree is no longer It."[46] The process of realizing complete identity with the tree, or a state of heightened consciousness in which no distinction exists between the subject and the object, and the percipient can say "That art Thou," is in art and poetry analogous to the mythopoeic process of perceptual progression from the initial stage of image-making to the creation of anagogic symbols and monads. It is a process of speaking the primary word as an act of the poet's true being: strictly speaking, this process of perceiving-becoming implies a continuous movement of I from It to Thou and *vice versa*. The movement of I somewhat approximates that of love in Shelley--an act of "going out of our own nature" and seeking identity, and "the universal thirst" of the whole self for communion with the world of Thou.[47] Hence, the words It, Thou and eternal Thou signify mythic states of consciousness: the It realm is a state of abstractions and generalities, without grace, somewhat corresponding to that of the poet in *Alastor* and the Blakean Ulro, whereas the world of Thou has both intellectual perception and grace, marked by the presence of the shaping and revealing Word, the Logos, which gives relational identity and correspondence. Likewise, the two I's in the primary words _I-It_ and _I-Thou_ represent "two poles of humanity"[48] or consciousness: the _I_ of _I-It_ is an expression of dark, discordant and separated individuality, whereas the _I_ of _I-Thou_, like the _I_ of Socrates or of Goethe, is an expression of the true and pure spirit of discourse, unconditional "relationship and communion." Indeed, the mythic consciousness of Blake and Shelley is an expression of the latter type of _I_.

For our purpose, therefore, we can say that the psyche without the epipsyche symbolizes the _It_ state of virtually non-existent relationship and abstract formulations, and their ideal union the _Thou_ state of relationship and communion. "He who loves a woman, and brings her life to present realization in his," remarks Buber, "is able to look in the _Thou_ of her eyes into a beam of the eternal _Thou_."[49] It is only by virtue of a dialogical relationship that the alienated man can give any meaning to his _Cosmos_, _Eros_ and _Logos_, and realize self-integration and psychic wholeness.

II

Epipsychidion dramatizes Shelley's mythopoeic vision of integrated wholeness. It is a spiritual song of the mystical marriage of the psyche and the epipsyche. The poem creates a poetic universe of love and imagination, embodying the total dream of man and his search for the absolute, and thus providing aesthetic, moral and religious experience. This, in essence, is the nature of the "hard matter" of which the poem is composed and which is said to be intelligible to only those who do not suffer "from a defect of a common organ of perception for the ideas of which it treats."[50] By "ideas" Shelley, of course, implies the poetic thought, the perception of the realm of love-imagination. In a letter to John Gisborne, Shelley emphasizes the mystical character of the poem:

> The Epipsychidion is a mystery--As to real flesh & blood, you know that I do not deal in those articles,--you might as well go to a ginshop for a leg of mutton, as expect any thing human or earthly from me. I desired Ollier not to circulate this piece except to the Συνετοι [cognoscenti], and even they it seems are inclined to approximate me to the circle of a servant girl & her sweetheart.--But I intend to write a Symposium of my own to set all this right.
>
> (Letters, II, 363)

Generally speaking, the total structure of the poem contains three main units or "formal movements,"[51] although I would maintain, first, that these are integral, coherent and unified parts of the totality; and second, that these are not linear but concentric and simultaneous progressions, each containing within itself a movement of its own. Every movement follows the pattern of diastolic-systolic or centrifugal-centripetal growth. The first unit, lines 1-189, consists of a series of invocations to the spirit of Love and Intellectual Beauty, the epipsyche, poetic statements of the primary thesis of the spiritual need of the soul-self, set against the motif of fall. The second unit, lines 190-387, deals with the quest for realization of the Ideal. The third unit, lines 388-604, marks the spiritual pilgrimage to the exalted paradise which is within, and concludes with apocalyptic union and transcendence. The three constituent parts can also be considered in terms of thesis, antithesis and synthesis as forming the inner logic of the poem: thesis signifying a state of initial recognition, antithesis that of conflicting contraries, or dialectics in a drama of visionary quest, and synthesis that of resolution and release.

The poem opens with an invocation to the "Sweet Spirit" of Love and Intellectual Beauty who being imprisoned in the "narrow cage" sings a melancholy dirge or a song of experience which seems to have been in progress for some time. Biographically and literally, of course, the "Sweet Spirit" and "Sister" refer to the imprisoned Emilia Viviani. But the biographical and factual circumstances are transcended. In fact, Shelley says in the Advertisement that the poem, "like the *Vita Nuova* of Dante, is sufficiently intelligible to a certain class of readers without a *matter-of-fact history* of the circumstances to which it relates" (W, II, 355, my italics). Emily is the "Sweet Spirit," "Seraph of Heaven" (E, 21), and the "Sister" of the poet-persona's soul. It should be noted that the symbol of Emily functions on both the mortal and immortal planes. On the immortal plane, Emily, as is evident from the following lines, is like Dante's Lady who represents Truth and Philosophy:

> I love you!—Listen, O *embodied Ray*
> *Of the great Brightness*; I must pass away
> While you remain . . . .
> (E, Frag., 38-40, my italics)

On the mortal plane, Shelley tries to make her the symbolic embodiment of the Ideal. This Platonic paradox of seeing the Ideal in a mortal form is present in *Epipsychidion* as well as in *The Revolt*. The "narrow cage" is the prison-house of reason and inflated ego which by arresting love and desire, the voice of the soul, has crippled imagination. However, the cage is also an image of the fallen body, our vegetated and mundane existence, this cold and dull world of sense and mortality, which hinders the growth of the soul. The "Poor captive bird," the "adored Nightingale" (E, 10) is the spirit of the song and poetry, which "might assuage / The rugged hearts" (E, 6-7) of the jailors, but, ironically, the closed bosom of social sensibility is unresponsive to Emily's sweet melody.

The metaphors of the bird and the cage are further developed in the following lines:

> High, spirit-winged Heart! who dost for ever
> Beat thine unfeeling bars with vain endeavour,
> 'Till those bright plumes of thought, in which arrayed
> It over-soared this low and worldly shade,
> Lie shattered . . . .
> (E, 13-17)

The "Poor captive bird," or the "High, spirit-winged Heart," or the imprisoned nightingale (unlike its counterpart, the skylark, the liberated spirit of poetry) is imaged as helplessly and restlessly fluttering for freedom behind the "unfeeling bars" of its own "narrow cage." In an attempt to over-soar "this low and worldly shade" of experience, the "bright plumes of thought" now "Lie shattered." This is perhaps one point from which the song resumes the task of liberating the spirit from the "unfeeling bars" of the prison-house, and conducts it to the apocalyptic vision of freedom and unity.

The song is the rose with its pale and dead petals:

> But soft and fragrant is the faded blossom,
> And it has no thorn left to wound thy bosom.
> (E, 11-12)

Incidentally, this marks another point of resumption of the themes of Alastor, The Zucca and Prince Athanase. The faded rose with its pale and dead petals could imply the inadequacy of the language, of which Shelley is constantly complaining, but the metaphor of the rose is much more allusive and comprehensive. The song is a promise of new creation which expresses the poet's desire for an intensely spiritual experience with his "adored nightingale." The double-edged irony and paradox are too obvious to go unnoticed. The rose is faded, but not dead; the passion does not die, but is transmuted into softness and fragrance. The faded rose, it may be noted, is thornless in the sense that it is free from guilt or sin. It is a rose of art rather than of nature. In Paradise Lost (Bk. IX, 886-95),[52] when Adam learns that Eve has been beguiled by the serpent, he is appalled at her "fatal Trespass"; the garland that he has wreathed for her drops down, and "all the faded Roses [are] shed." In Epipsychidion, however, the poet-Adam, unlike Milton's Adam who drops the garland, suspends the "votive wreaths of withered memory" (E, 4) in his "heart's temple." The "faded Roses" in Paradise Lost suggest the loss of innocence that follows the fall as punishment, but the "faded blossom" in Epipsychidion is the thornless rose of purity and love--free from the sin-centered consciousness--and is an affirmation of the ability of man to create his own paradise.[53] The promise of such a creation with the nightingale in the center marks the imaginative redemption not only of Eve but of the totality of the self. To regain the new body is to annihilate the ego, to regain the anima is to realize the soul-love, the woman, and to regain both simultaneously is to reach the penultimate point of unity and completeness.

As the poet progresses in the identification of the myriad-faced reality, the imagination perceives a series of images:

> Seraph of Heaven! too gentle to be human,
> Veiling beneath that radiant form of Woman
> All that is insupportable in thee
> Of light, and love, and immortality!
> Sweet Benediction in the eternal Curse!
> Veiled Glory of this lampless Universe!
> Thou Moon beyond the clouds! Thou living Form
> Among the Dead! Thou Star above the Storm!
> Thou Wonder, and thou Beauty, and thou Terror!
> Thou Harmony of Nature's art! Thou Mirror
> In whom, as in the splendour of the Sun,
> All shapes look glorious which thou gazest on!
> (E, 21-32)

The images of the ideal are still the projections of the anima, indicating the struggle of the self to emerge from the state of fallen consciousness. With the movement of love and purity of heart, one can see in the "radiant form of Woman" the celestial image of the Seraph. This is to experience the Thou as the light of the eternal Thou. Considered from the Platonic standpoint, the ideal form is the Seraph whose shadow on this earth is the woman who is unable to contain "light, love and immortality." But in order to realize eternal love, one must come to grips with the shadow, the world of It. The dialectical process of simultaneously imaging the bipolar states of the ideal and the real, the light and the dark, and the Thou and the It is followed throughout this passage. Every apostrophe to the spirit of love brings out a contrary state, reflecting some wretched aspect of our existence, and thus providing a functional base for the image. Love-beauty is conceived as a grace, a blessing, which alone sustains us, and is sustained, in the wake of "the eternal Curse" of mortality. The image also occurs in Adonais: "That Light whose smile kindles the

Universe, / That Beauty . . . / That Benediction which the eclipsing Curse / Of birth can quench not" (A, 478-81). By positing a sharp contrast between the two types of images, the eternal and the fleeting, Shelley defines the task of poetry which lies not in the simple activity of image-making but in the creation of eternal forms in the image of the One. The image of the "lampless Universe" reinforces what I have said earlier about the cage. The cumulative picture of the human psyche and of the universe suggested by such images as "eternal Curse," "lampless Universe," "Dead" and "Storm" no doubt appears to be grim, but it is by no means hopelessly pessimistic or unredeemable. The poet in his usual spirit of revolt offers not faith but supra-rational love as an answer to all the tyranny of the positivistic universe[54] and of the barren imagination. Therefore, love is imagined as a deified spirit whose attributes, among many others, are "Wonder," "Beauty," "Terror" and "Harmony." It is this power, "Harmony of Nature's Art," that ultimately reconciles the duality of perception. The confluence of invocational images indicates a strong inward desire to reach some pivotal point, and this desire is the movement of the Eros-power which unifies the picture, not of the real Emily, but of an ethereal divinity, a "Veiled Glory," a "Seraph of Heaven."

To this glorious power of love, then, the poet prays for help in the creation of the song:

> Ay, even the dim words which obscure thee now
> Flash, lightning-like, with unaccustomed glow;
> I pray thee that thou blot from this sad song
> All of its much mortality and wrong,
> With those clear drops, which start like sacred dew
> From the twin lights thy sweet soul darkens through,
> Weeping, till sorrow becomes ecstasy:
> Then smile on it, so that it may not die.
>
> (E, 33-40)

The poem will be purified of the "much mortality and wrong" by the "clear drops" of liquid love flowing through the "twin lights" of the deity. When the soul is endowed with pure love, the eyes, as they emit beams of love, enkindle all that they behold. The imagery of the purifying beams of love flowing through the eyes of Emily and the general conception of the transforming power of love recall the figures of Asia and the Witch of Atlas, especially the latter: "The magic circle of her voice and eyes / All savage natures did imparadise" (WA, 55-57). We find a similar image in Dante, "Within her eyes my lady beareth Love, / So that whom she regards is gentle made,"[55] but the image in Shelley is much more developed. We see in line 19 that the poet's tears of sorrow and despair serve no useful purpose, but those of the soul-love become a transforming power. The image seems to suggest that the light of the soul is dimly perceived through the eyes: what is brought forth in external nature is the inner potentiality which is then transferred as an act into another's heart. Hence, when tears or beams of love penetrate thought they become purifying or cathartic agents: and the "sacred dew" is an image of this fermenting process. In a typical Eastern setting, the "clear drops" flowing out of the "twin lights" suggest the archetypal image of the tears of compassion, regeneration and fulfillment coming out of the eyes of the deity. Also, the "clear drops" are symbolic of baptism. The metaphor of weeping therefore signifies, not a state of sentimental and sorrowful crying, which feeds this world of experience, but a poetic process, a symbolic act, whereby sorrow is transformed into ecstasy.

Emily is the "Youth's vision thus made perfect" (E, 42)--the "Youth's vision" is that of Alastor--but all attempts to perceive any definite relationship with the epipsyche in terms of finite and concrete verbal equivalents are frustrated, precisely because the infinite and intense relationship of love rooted in the desire for the absolute is inexpressible and undefinable in finite terms. Words as finite verbal equivalents are socially and culturally approved linguistic signs which by their very nature communicate only a certain level of consciousness. Thus neither the brother-sister nor the husband-wife relationship expresses the poet's vision of love. Hence, the frustration: "These names, though dear, could paint not, as is due, / How beyond refuge I am thine" (E, 50-51). Even "thine" is not considered adequate to express the intensity of relationship; therefore, overwhelmed by his desire for total union with the epipsyche, the poet-persona says: "Ah me! / I am not thine: I am a part of thee" (E, 51-52). To be "a part of thee" is to aspire for primal unity, following perhaps the "manwoman" motif of the Symposium. The inseparable "thee," the epipsyche, in this sense, is described by Notopoulos as the "partitive genitive."[56] For an equally close correspondence with this conception, we may recall Adam's feelings for Eve in Paradise Lost:

> Flesh of Flesh,
> Bone of my Bone thou art, and from thy State.
> Mine never shall be parted, bliss or woe.[57]

In Biblical motif of creation, the earliest name used for man's counterpart is woman and not wife, daughter, or sister. Metaphorically speaking, these social titles are the variants of man's consciousness of the "Flesh of Flesh," and cumulatively they suggest the archetypal image of woman being an inseparable emanative portion, and thus the center of love and life for Adam. Hence, the brother-sister relationship envisaged here is entirely metaphorical and does not denote incest. The persona and his epipsyche are brother and sister in the same sense as are Laon and Cythna in The Revolt, Los and Enitharmon, or Albion and Jerusalem in Blake.

"The symbol of the sister-bride," remarks Frye, "has a scandalous and incestuous sound to unemancipated ears, but what it represents is the unifying power of Eros."[58] The intense desire for total unity with the epipsyche impels the imagination to go beyond the narrow bounds of conventional morality as well as the temporal and spatial reality. No doubt, Emily is the bride of the soul, but it is evident from the pervasive sister symbolism that the double relationship of sister and bride is important for the complete marriage of the soul. In addition to his frank and clear desire to become an inseparable "part of thee," the persona images Emily as "Spouse! Sister! Angel! Pilot of the Fate" (E, 130), "a vestal sister" (E, 390), and "my heart's sister" (E, 415). As a "heart's sister," Emily is the spiritual sister of the soul; but as "a vestal sister," she is the archetypal image of Sister and Bride. The spiritual marriage with the sister-spouse, as discussed in section I, is like the archetypal marriage of Christ and his Bride. The union is to take place on the Edenic isle where an "Ocean-King"--"ere crime / Had been invented"--had erected "a pleasure-house / Made sacred to his sister and his spouse" (E, 491-92). Here on this island of liberty, Emily is the image of Eve who occupies the central position in the poet's imaginative paradise. Hence, the bride-sister relationship which is motivated by purity and love helps the soul to reach the realm of innocence and unity.

The poet is still seeking vital metaphors of conceptual relationship with the epipsyche. His deep and continued frustration with the medium takes the form of a specific exhortation:

> Sweet Lamp! my moth-like Muse has burnt it wings;
> Or, like a dying swan who soars and sings,
> Young Love should teach Time, in his own grey style,
> All that thou art.
>
> (E, 53-56)

The paradoxical and ironical failure of the Muse is imaged in the helplessness [illegible] the moth. No doubt the moth pursues its desire for union with the flame even to the point of its destruction in the self-sacrificing and ritualistic pattern of the courtly love tradition, but it is only an extended image of the "captive bird," the imprisoned self who for want of light and love invites his own martyrdom on the altar of desire. Yet the paradoxical predicament is that the moth must endlessly go to the lamp. The inner compulsiveness of the moth for the flame or the star is an archetypal pattern of the quest, and is in a sense a reminder of the type of tragic error to which Shelley refers in the Preface to *Alastor* and later in a rejected Preface to *Epipsychidion*: "being a mortal to aspire to immortal things."[59] And the quest of the persona of *Alastor* is a dramatization of this poetic circumstance. On the other hand, the image of the "moth-like Muse" with its burnt wings suggests that in seeking renewed spiritual power the Muse must burn itself on the eternal flame of love. The sacrificial burning is an aesthetic and spiritual act of eternal renewal in which the initial passion or sensuality, manifesting itself as ego or the world of *It*, is annihilated; and the image insofar as the purity of passion is concerned is similar to that of the "faded blossom" (E, 11). The singing and soaring of the dying swan--apart from the traditional connotation of a swan song--refer to an urge to rhapsodize the *daimonia* of the soul, especially its infinite yearning to seek release and unity through the song. If we remember the mythological association of swan with Apollo and, hence, with a poet, then the song of the swan is the Apollonian song of the soul. However, the dying swan is again a sacrificial image of the agonized soul, facing annihilation yet seeking identity with the Apollonian realm of eternal music; the image is identical with the "moth-like Muse" confronting the "Sweet Lamp."

As archetypes of Eros, the moth's perpetual desire for the flame and the dying of the swan pertain to the process of perception and transcendence of this power, and to the central issue of poetic creation--for burning and dying are creative acts in the metaphorical sense: these two images together, while reconciling the bipolar and paradoxical meaning, reinforce Shelley's idea of the relationship between love and imagination. Hence, the exhortation, rather than the invocation: "Young Love should teach Time," so that the Muse can successfully transport the powerful theme of universal love, effecting imaginative synthesis between the mortal and eternal states. The light of the "Sweet Lamp" should penetrate the spectrous self, so that the expanded consciousness can attain identity with the object to whom it can say, to use an expression from the *Chandogya Upanisad*, "*tat tavam Asi*" ("that art thou").[60] This is somewhat the state to which the poet aspires in line 56 of the poem. However, the matter of identifying "All that thou art" in art and poetry is not so simple as one may think, for it concerns the problems and processes of imagination, and the representation of thought as a total structure of imagery and symbolism and a unified and inclusive word-order. Shelley clarifies the idea in the Defence: "to be a poet is to apprehend the true and the beautiful, in a word, the good which exists in the relation, subsisting, first between existence and perception, and secondly between perception and expression" (W, VII, 111-12).

III

The poet resumes the process of identification with a series of interrogative statements:

Art thou not void of guile,
A lovely soul formed to be blest and bless?
A well of sealed and secret happiness,
Whose waters like blithe light and music are,
Vanquishing dissonance and gloom? A Star
Which moves not in the moving Heavens, alone?
A smile amid dark frowns? a gentle tone
Amid rude voices? a beloved light?
A Solitude, a Refuge, a Delight?
A lute, which those whom love has taught to play
Make music on, to soothe the roughest day
And lull fond grief asleep? a buried treasure?
A cradle of young thoughts of wingless pleasure?
A violet-shrouded grave of Woe?
(E, 56-69)

All these closely related analogical images constitute an integral part of the intellectual perception of the Venus-anima and the diastolic movement of the good. However, one can hardly ignore the continued thread of scepticism and irony about the glaring gap that exists between the hypotheses and their imaginative realization, between the actual condition of our existence and the ideal state of love and happiness, and between appearance and reality. Love is imaged as "A lovely soul formed to be blest and bless," but the self is still without grace and the earth is a ghastly place; "A well of sealed and secret happiness," but it still remains undiscovered with its inaccessible waters; "A Star" which though it does not move alone is lonely; "A lute" with which love makes soothing and healing music, but no such music is heard; "A violet-shrouded grave of Woe," but the woe is ever-existent. And suddenly we see the ironic method of perception temporarily culminating in another frustration: "I measure / The world of fancies, seeking one like thee, / And find--alas! mine own infirmity" (E, 69-71). The infirmity, the impotent and unproductive state, of the self is that of the "grey style" of time, in which the poetic process does not progress from image-making to concrete imaginative realization of the reality. In order to realize the ideal, the thee, the Thou relationship and to say "All that thou art" one requires an imaginative conatus or thrust of the self to forge ahead from the "world of fancies" to the world of identity and relationship, from illusion to reality, from the simile "one like thee" to the central symbol of the thee, and from non-being to becoming to being. However, the totality of the poetic process, like the totality of the being, includes all these aspects.

The solution of these problems, including those of scepticism and the much-lamented infirmity of the self, is contained in the rhetoric of the images. The "Sweet Lamp"--and we may recall that Asia is also described as the "Lamp of Earth" (PU, II, v, 66)--is the image of the anima mundi or the cosmic love. At the individual level, however, the lamp is symbolic of the anima-soul or the imagination. The metaphor of the lamp further suggests its association with the sun--the central symbol for Emily developed later in the poem--which is the symbolic eye of the universal mind. Because the dark and destructive forces of the anti-self obstruct its light from coming out, the self or the universe remains "lampless." In the Jungian sense, this darkness, of course, implies the repression of the anima by the ego, and consequently the disintegration of the self: in this precarious state of darkness and despair, the anima is sometimes sought as being outside. The two important motifs of light and darkness which are associated with the lamp-sun metaphor reflect the dramatic condition of the self in relation to its ability to generate love-light. However, when the beams of light of the lamp do shine out, and when the inner potentiality is realized, the movement of the good both in the macrocosm and the microcosm is sustained. But when the lamp is buried, it is as good as shattered, and consequently "The light in the dust lies dead."[61] The well or the fountain, one of the most frequently occurring symbols in Shelley, is the primal source of new and eternal life, innocence and purity, and hope and happiness; and the recovery of its waters refers to the realization of universal consciousness and humanity. The "sealed and secret" well is also an archetypal symbol of virginity, whose sexual and spiritual dimensions need to be opened up by the communicative power of love, a spiritual analogue to which is the eternal act of saying Thou. As a symbol of the unconscious, the well contains the anima whose recovery marks fulfillment of the self. The lute is obviously the symbol of the soul whose movement of love is expressed as the sweet music of inner harmony. But the art of playing the lute is the art of making music, which is "taught" by love. I think that Bradley's comment, "Love sometimes talks [and] Love talking musically is Poetry,"[62] adequately explains the idea of the image. Love awakening the soul to an intellectual movement suggests the harmonious union of the Dionysian and Appollonian principles. The image of the lute overflowing with the music of love is a reiteration of the ideal of the song which Shelley aspires to realize in Epipsychidion. The clustered associative images in the lines under consideration suggest that the ideal condition of existence, of which the key image is the "violet-shrouded grave of Woe," is made possible by the power of the will-to-be--an act of the existential becoming of the imagination. Hence, the cure for the so-called infirmity of the self and also of the Muse involves search for the light of the lamp, and the waters of the well, of love, as well as an effort to keep the eternal flame of love burning and the love-lute playing musically.

The process of identification of the anima beginning at line 72 shows Shelley's attempt to resolve the paradox between the mortal and the eternal, to integrate the history of his quest for the vision of the Ideal, and to find the poetic equivalent of "All that thou art" in terms of metaphors of identity. The history of quest refers to the allegorical experience with "She" (E, 72), the figure who, as Woodberry suggests, is "the type given in lines 25-32, more particularized in vision."[63] He further suggests that "at the beginning of the passage [72-123] there is a similar absence of personality, and the imagery and the idea are reminiscent of the vision of Alastor and the description of Asia; and only in line 112 does the verse suggest the living figure of Emily, and then only momentarily, the imagery soaring away from her." Immediately after line 75, Shelley's imagination ascends to the realm of transcendent and immanent reality, perceiving Emily as the incarnation of Love, and as "a metaphor" and a vision (cf. E, 120-21). Thus while the figure "She" recalls the allegory of vision, especially the composite image of the Maiden of Alastor and Asia, the imagination moves rapidly from allegory to the symbol of the eternal Thou:

> She met me, Stranger, upon life's rough way,
> And lured me towards sweet Death; as Night by Day,
> Winter by Spring, or Sorrow by swift Hope,
> Led into light, life, peace. An antelope,
> In the suspended impulse of its lightness,
> Were less ethereally light: the brightness
> Of her divinest presence trembles through
> Her limbs, as underneath a cloud of dew
> Embodied in the windless Heaven of June,
> Amid the splendour-winged stars, the Moon
> Burns, inextinguishably beautiful:
> And from her lips, as from a hyacinth full
> Of honey-dew, a liquid murmur drops,
> Killing the sense with passion; sweet as stops
> Of planetary music heard in trance.
>
> (E, 72-86)

The "Sweet Death" towards which the poet is lured by the anima seems to mark the end of the illusion of life and the beginning of a more permanent experience, but the basic idea which the composite image in lines 72-75 conveys and which is allegorically treated in Una Favola[64] is that both life and death are sister-enchantresses, twin aspects of love in the game of existence, samsara,[65] from which the imagination seeks deliverance. Night, Winter and Sorrow are the images of the mind caught in the web of its own despairing projections and shadows, whereas the optimistic change is characterized by Day, Spring and "swift Hope," reached respectively by "light, life, [and] peace," the values towards which the imagination continuously aspires.

The exquisite "brightness / Of her divinest presence" is the light of the soul kindled by the spirit of love, shining through the veil of the body, and the image as such is a transmutation of the earlier description of the Seraph as "Veiling beneath the radiant form of Woman" and the "Veiled Glory of this lampless Universe." We encounter a similar image in the "Life of Life" lyric in Prometheus Unbound:

> Child of Light! thy limbs are burning
> Thro' the vest which seems to hide them;
> As the radiant lines of morning
> Thro' the clouds ere they divide them;
> And this atmosphere divinest
> Shrouds thee wheresoe'er thou shinest.
> (PU, II, v, 54-59)

Of course, the exalted image of the beauty robed in a translucent veil is common in Shelley's poetry:[66] Asia's transparent vest shrouds her burning limbs; in Epipsychidion the visionary beauty is "Scarce visible from extreme loveliness" (E, 104) and the figure of "a Being" is "robed in such exceeding glory" that the persona could hardly behold her; the Witch of Atlas is attired in a luminous veil of light; the dream-maiden of Alastor, like her counterparts Emily and Asia, is also veiled:

> Her glowing limbs beneath the sinuous veil
> Of woven wind, her outspread arms now bare . . . .
> (AR, 176-77)

The image of the light shining through the limbs of Emily, Asia or the maiden of Alastor and emitting heavenly radiance is the primordial image of the spirit or higher consciousness penetrating the veil. However, the question of giving life to matter, the vegetated existence, the "lampless Universe," or of experiencing the movement of light through the limbs which glow and burn with brightness depends on the ability of the mind to perceive the unity of light as spiritual consciousness and matter as body.

The veil in one obvious sense is a metaphor for the flesh, body or form that the imagination or spirit takes in the archetypal image of the assumption of Christ or of Krishna in the Bhagavadgita. "Imagination," says Shelley in the Preface to The Cenci, "is as the immortal God which should assume flesh for the redemption of mortal passion" (W, II, 72). Veiling or embodying is a redemptive act which not only satisfies the "mortal passion" of the spirit, thereby expurgating sensuality and grossness, and regenerating the sustaining power of the self, but also provides some meaning to the two principles, represented by body and spirit, thereby enabling the imagination to experience these as an organic whole in the image of our own spiritual existence. The poetic act and necessity of veiling or giving forms to the "vanishing apparitions" of the mind and the evanescent "visitations of the divinity in Man,"[67] about which Shelley talks in the Defence,[68] are an expression of a strong inner urge to recover from the unconscious an identity of the self and aesthetically and spiritually to experience truth. In another sense, poetry, as it transmutes whatever is encountered in the universe, "strips the veil of familiarity from the world, and lays bare the naked and sleeping beauty, which is the spirit of its forms" (W, VII, 137). As against the "figured curtain" that poetry creates, the veil-to-be-stripped connotes our shadowy and vegetated existence in the Platonic sense, the finite world of Lockean sense-perception, the world of material existence, and the life as illusion in the Jungian sense. The general thirst that poetry exhibits for the infinite reality is concretely expressed in the processes of transcendence and apotheosis as applied to the figures of Emily by Shelley, and of Beatrice by Dante:

Emily and Beatrice on this earth are merely mortal shadows of that eternal and heavenly glory which only the heightened perception experiences.

Shelley elucidates the nature of this poetic transformation in the *Defence*:

> But poetry defeats the curse which binds us to be subjected to the accident of surrounding impressions. And whether it spreads its *own figured curtain*, or withdraws *life's dark veil* from before the scene of things, it equally creates for us *a being within our being*. It makes us the inhabitants of a world to which the familiar world is a chaos. It reproduces the common Universe of which we are portions and percipients, and it *purges from our inward sight the film of familiarity* which obscures from us the wonder of our being.
>
> (W, VII, 137, my italics)

The "life's dark veil" is the veil of mutability and illusion. But whereas the veil of actual life is illusory, the imaginatively created veil approximates the eternal form. Although the fundamental distinction between the mortal image and the eternal form is generally recognized in Platonic thought and in art, in the poetic process it is difficult to conceive one without the other: they are treated by the poet as a totality. If art is considered as Maya,[69] the cosmic play of the imagination, then it is implied that the mind apprehends the mortal and the immortal, the vegetative and the spiritual, and the actual and the ideal as two inseparable polarities or aspects of the transcendental and infinite reality. Recalling our earlier discussion of Shelley's theory of the imagination, especially his thesis statement, "All things exist as they are perceived," we may say that the external universe is a phenomenon of the mind. By quoting Milton, "The mind is its own place, and of itself can make a Heaven of Hell, a Hell of Heaven" (W, VII, 137), Shelley very clearly affirms that this heaven or hell is the Maya of the mind, a manifestation of our own consciousness. This view of creation seems to suggest that the truth is deeply hidden under what is projected, and that the search for the absolute is ultimately dependent on the persistent effort of the imagination to understand its own creation. Art as Maya is a twofold cosmic play of veiling-unveiling: in order to experience what has been veiled consciously or unconsciously the imagination must pierce the veil of creation; it must perceive the form that the ego or the projection has set up as a layer for hindering perception, and annihilate it to construct a higher form. This continuous and simultaneous process of annihilation and creation, unveiling and veiling, is the eternal process of regeneration. It is the process of creating what Shelley calls "a being within our being," of which Emily is a metaphor. To reach this point of heightened consciousness is to discover seraphic light, beauty and glory underneath the veil. The mystery of the universe and our existence remains as undiscoverable and inexpressible as the analogous realm of Maya or "high poetry" whose "Veil after veil may be undrawn, and the inmost naked beauty of the meaning never exposed" (W, VII, 131).

The veil as an image of life fulfills the same function as the body. In order to seek total union with the epipsyche and to experience her beauty as "a naked bride," the imagination seeks to penetrate the veil which shrouds the spirit. In this sense, the penetration of the veil is a sacred act of the imagination. Since the movement of the imagination towards the point of its reunion with the Venus-anima refracts through the form-body, whatever radiance and transparence are experienced in the veil of a woman is in fact the projected light of one's own imagination. But it is this brightness--the likeness of one's own soul--to which the imagination is perpetually attracted. In another sense, however, the imagination penetrates the veil of matter, thereby reconciling matter and spirit. This penetration, too, is an act of grace. The veil is thus a sexual-spiritual symbol of desire and creativity: as a garment of light and pure elemental sensuousness, its imaginative rending which holds woman as a promise is a dramatic necessity for spiritual fulfillment. We encounter this image in the last section of the poem:

> Veil after veil, each hiding some delight,
> Which Sun or Moon or zephyr draw aside,
> Till the isle's beauty, like a naked bride
> Glowing at once with love and loveliness,
> Blushes and trembles at its own excess . . . .
> (E, 472-76)

In lines 72-86, the images of the divine presence moving through and brightening the entire body of Emily who is likened to the Moon which "Burns, inextinguishably beautiful" through the dewy veil, suggest the eternal and universal movement of the One both at the microcosmic and the macrocosmic levels. Lines 77-79 especially image this movement of light in Emily's being: "the brightness / Of her divinest presence trembles through / Her limbs." The light of the sun-son regulates the planetary movement, transforms the elements and creates overall organic unity, thereby rendering a strong synesthetic effect and harmony that are characteristics of an inner urge for communion with the primal power. A search for elemental unity and purity is evidently symbolic of the mind's thirst to drink at the fountain of creation and to realize a highly unified sensibility which alone experiences the "stops / Of planetary music heard in trance." The synesthesia develops gradually along with the organic harmony in which the Sun, the Moon and the stars conduct their movements, and their fusion produces an intensely powerful and unified voice of communion, or what Blake would describe as "Spiritual Sensation."[70]

The image of the movement of light, "In her mild lights the starry spirits dance, / The sun-beams of those wells which ever leap / Under the lightnings of the soul" (E, 87-89), to which I have already alluded, is developed more fully in the following lines:

> The glory of her being, issuing thence,
> Stains the dead, blank, cold air with a warm shade
> Of unentangled intermixture, made
> By Love, of light and motion; one intense
> Diffusion, one serene Omnipresence,
> Whose flowing outlines mingle in their flowing
> Around her cheeks and utmost fingers glowing
> With the unintermitted blood, which there
> Quivers, (As in a fleece of snow-like air
> The crimson pulse of living morning quiver,)
> Continuously prolonged, and ending never,
> Till they are lost, and in that Beauty furled
> Which penetrates and clasps and fills the world;
> Scarce visible from extreme loveliness.
> (E, 91-104)

Woodberry quite rightly sees in these lines three levels of development: " . . . the function of the eye . . . as the gateway of the soul; the function of the physical loveliness of the body as the revelation of the soul that animates it; the function of all particular beauty, whether of soul or body, or as here inextricably blended, to lead the mind back to the Eternal Beauty."[71] The poetic thought, however, as Shelley warns us, is "too deep / For the brief fathom-line of thought or sense."[72] As the spirit, the Christ-consciousness, enters the being of Emily and the poem, it illuminates not only the microcosm but also "the dead, blank, cold air" of the universe with an intermixture prepared "By Love, of light and motion." Here the image becomes Platonic or Neoplatonic, and suggests the idea of the movement of the good which manifests itself through Venus, making everything lovely and bright in the universe. However, the primary emphasis is on the regenerative power of love, which in effect lends a mystical motif to the deified figure who is seen as "one intense / Diffusion, one Serene Omnipresence." The continuously emitted light which energizes her body and blood, and which also sustains itself, is spiritual sensuosness, the transformed and intellectual passion. But from the Neoplatonic view, the flowing light is the archetypal image of the emanative rays of intelligibility.

The transcendent image of the deity, her total picture which falls nothing short of an Eastern goddess, such as Laxmi (Luxima) of Sydney Owenson's Missionary,[73] should in fact remind us of the veiled maid in Alastor,[74] Asia, Cythna and the Witch of Atlas:

> Warm fragrance seems to fall from her light dress
> And her loose hair; and where some heavy tress
> The air of her own speed has disentwined,
> The sweetness seems to satiate the faint wind . . . .
> (E, 105-08)

These and other images of the divine being exhibit a strong religious impulse to experience the eternal Thou in its closest approximation. That the imagination is capable of experiencing the transcendental-immanent reality in a concrete human form is evidence of its emergence into the state of being.

This heightened perception of reality helps Shelley to portray Emily as a divine human form. One of the important aspects of Emily's deified portrait is the dominant visual appeal, though, of course, we can hardly ignore a strong play on auditory and other senses. Closely related to the total imagery, especially the visual, is kinaesthesia, resulting from the perception of carefully controlled movements and positions of the body. The visual appeal of the imagination in Shelley is a characteristic expression of an urge for direct confrontation with, and an immediate total perception of, the eternal and universal beauty. When the imagination sees glowing and trembling limbs, flowing hair, the "mild lights" of the eyes, and a unique brightness of the figure, it is not seeking satisfaction of some repressed autoeroticism and sensuality. Instead, the experience proves to be extremely rewarding, both aesthetically and spiritually, yet without thwarting desire which in the artistic process undergoes necessary catharsis and becomes an intellectual and sublime passion. It is this kind of imagination which sees in the incarnated beauty a unique mystical halo. From the aesthetic standpoint, the perception of lovely, beautiful and well-proportioned form is no doubt an important and necessary means of providing delight and effecting catharsis, but when the experience ascends to the spiritual level the loveliness and brightness participate in the universal and eternal order of the celestial Venus, lifting the self to a sphere of wonder and beauty of our unknown existence, and thus providing ecstasis. Such revelation is also a mode of experiencing a full and pure physis of nature on a heightened plane. While the imagery at this stage aims at establishing direct and unreserved communion, the imagination transforms emotion into pure sensuousness. We find two distinct images of this type of transmutation in the following lines:

And from her lips, as from a hyacinth full
Of honey-dew, a liquid murmur drops,
Killing the sense with passion . . . .

and further

And in the soul a wild odour is felt,
Beyond the sense, like fiery dews that melt
Into the bosom of a frozen bud.
(E, 83-85; 109-11)

As this mythopoeic drama of continuously eternalizing Emily in Shelley's imagination goes on, there comes a climactic moment when he is almost obliged by inner compulsion to arrest the consummate movement and exclaim in the vein of a dramatic poet-painter:

See where she stands! a mortal shape indued
With love and life and light and deity,
And motion which may change but cannot die;
An image of some bright Eternity;
A shadow of some golden dream; a Splendour
Leaving the third sphere pilotless; a tender
Reflection of the eternal Moon of Love,
Under whose motions life's dull billows move;
A Metaphor of Spring and Youth and Morning;
A Vision like incarnate April, warning,
With smiles and tears, Frost the Anatomy
Into his summer grave.
(E, 112-23)

The creation thus hypostatized is a conceptual portrait of poetry; Emily has become a poem or an art-form at least as much as "a mortal shape" could possibly be. The poetic faculty transmutes the mortal shape by investing it with all the eternal and universal attributes, and here we again come across Shelley's idea of veiling or form-making: she is "indued / With love and life and light and deity / And motion"--an image that should remind us of the creation of the Witch of Atlas, especially her form and veil. The ideal prototype, of which this picture of Emily is the antitype, seems to be the Aphrodite. The motion that "may change but cannot die" can be understood best as the self-directed and self-sustained movement of the Platonic or Plotinian Good, the One, or of the life-force, the passion that moves into words and things. By virtue of this movement the imagination relates itself to the Venus-anima. However, in the process of form-making the poet creates a series of extremely condensed structures describing Emily as "An image," "A shadow," "a Splendour," "a tender Reflection," "A Metaphor," and "A Vision."

Every image is a perception of the eternal Thou. I do not think that there is any evidence to suggest failure of primary or secondary metaphors.[75] The issue that Shelley seems to be raising here--and, as discussed earlier, it is central in Epipsychidion--pertains to the possible limits of art and poetry: how and to what extent the imagination can perceive love and beauty or reality. Evidently, this issue, insofar as poetry is concerned, is basic to Shelley's Platonic-Berkeleyan epistemology in general and to his idea of metaphor in general. Shelley seeks in his poetry continuous progression towards the perception of the absolute, but that battle is being fought in the imagination and the verbal structure thus far realized consists of an image, a shadow, a metaphor and a vision. Not that these poetic images show any failure, but there is some sort of irrepressible dissatisfaction, some helplessness, resulting from the paradoxical inadequacy of the medium. The answer that poetry or art offers lies in the shaping power of the imagination which integrates and fuses the mortal shape and the eternal form into a unified structure, of which an image, a metaphor and a vision are integral perceptual modes as well as essential poetic constituents. By perceiving Emily as "A Metaphor of Spring and Youth and Morning," the poet experiences more concretely the Spring, Youth and Morning of his own imagination, and evidently the only way of identifying Emily with this state of mind is by means of a metaphor. Emily is seen as "A Vision like an incarnate April"--an image that Eliot considers "lovely"[76]--but here again the imagination incarnates its own April and through a vision identifies her with this experience.

To conclude the discussion of lines 71-122, we may note a threefold process of poetry: first, the perception of reality as a whole, a totality, which the imagination proceeds to delineate by parts as verbal structures; second, the simultaneous and analogous responses; and third, the synthesis of perceptual responses into metaphors of identity. The important question with regard to the first and third points is to draw out the vision through an equally forceful medium, the Logos, the power of the word; to give form to that which manifests itself as appearance of being or idea; and to bring forth, according to Buber, the Thou in the world of It.[77] Since whatever is made manifest is appearance, the ambiguity and paradox of creation consist in not being able to distinguish between false appearance and true appearance, and to make appearance correspond with reality. How far this appearance or form will represent the original vision is dependent upon both the perception and the Logos. If "All things exist as they are perceived," or if "to perceive intellectually and to be, are the same thing,"[78] there ought not to be any distinction between appearance and being. Heidegger, who dwells on this Greek idea at length, explains that appearance should be both physis and idea, existentia and essentia, and, hence, the "unconcealment" of the essence of being and "the being of essent."[79] To say that appearance is simultaneously being and idea, or that the act of seeing and the thing seen are the same thing[80] essentially implies that being is not something merely perceived but the perception for the sake of being, for discovering the essence, the "whatness," and for realizing what really is as against what is not. In this process, however, "being as idea" becomes the ideal, the true being, the prototype and the archetype, a paradeigma; and true physis is its representation but not appearance as illusion, phenomenon or copy.

If we recall our earlier discussion of the veil image, appearance as illusion or manifestation of the ego-self, being-there, is the veil to be stripped. The "transformation of being from physis to idea," which Heidegger holds as central in Western thought and art,[81] and which seems to be central in Shelley's poetic also, is the creative act and process of disclosing the essence of being, not in the sense of a naturalistic flow but in the sense of an act of being, and in poetry such an act is made possible by the power of the word to state the idea, or to become the idea itself.[82] This process is identical with the threefold process mentioned above: from the prototype is created the refulgent form of love and beauty, a physis, a visionary form, an antitype, an act of the Logos, finally culminating in its perception as "A Metaphor of Spring and Youth and Morning" and "A Vision like incarnate April." However, perception as representation, the act of perceiving the thing perceived, transforms both the birth of vision (the archetype) and its expression (the Logos), and this process goes on until a full disclosure of reality is achieved. If art and poetry strive for the transmutation of physis to idea via the Logos, obviously the concern of the imagination is to experience reality ontologically in the image, symbol, or metaphor, the archetype of the imagination--the substantive elements which embody patterns of consciousness or perception as reality, and which make poetry.

IV

After having ascended to the ideal realm of love and imagination, the poet finds the descent to mortal existence, the world of actuality, frightful:

> Ah! woe is me!
> What have I dared? where am I lifted? how
> Shall I descend, and perish not?
> (E, 123-25)

Once the nature of the transient and the perishable is known, then to place any reliance on or to exist in that state is to perpetuate self-ignorance and to kill one's consciousness. The situation that Shelley seems to be dramatizing is somewhat similar to that inherent in the Kantian paradox of a finite existence and an infinite being. The poet-persona says "woe is me," because he does not want to lapse back into the state of finite existence, and because he cannot apparently reconcile the difference between the state of vision, of higher existence, and that of the lower world of shadow. Therefore, the poetic concern is with seeking the permanence of vision. In order to salvage the mortal state which is symbolic of his actual existence and whose burden the imagination carries, he reminds himself of the unifying and redeeming power of love:

> I know
> That Love makes all things equal: I have heard
> By mine own heart this joyous truth averred:
> The spirit of the worm beneath the sod
> In love and worship, blends itself with God.
> (E, 125-29)

This is one of Shelley's clearest affirmations of the highest form of realization, the supra-personal union and identity of the spirit of the worm with the cosmic consciousness, and the implied image of this spiritual communion and progression is the human-divine form. But "love and worship" are the means of uplifting this worm-like existence to the level of ultimate union with the absolute, Love or God. (The two terms, as we shall see later, are used interchangeably by Shelley.) Jointly "love and worship" signify a meditative process of the imagination which animates the otherwise dead weight of mortal life with powerful passion in the form of a sustained movement, thereby transforming the object-existence into a responsive antitype. But, devoid of love, "the worm beneath the sod" is an image of the unregenerate spirit, the vegetated worm, the barren self or the spectre. Therefore, the kind of equality that love is said to engender is higher consciousness, wisdom or liberty. However, love manifests itself more concretely in the epipsyche who in the process of individuation is perceived as an intermediate power, the shakti, or the daemon that will unite him with the absolute. Hence, the poet addresses the anima archetype as "Spouse! Sister! Angel! Pilot of the Fate," these being variant but simultaneous perceptions of the daemon of love.

The longing for union with the epipsyche, which has its typical rhetoric resembling that of Donne's love poetry, is expressed in the following lines:

> For in the fields of immortality
> My spirit should at first have worshipped thine,
> A divine presence in a place divine;
> Or should have moved beside it on this earth,
> A shadow of that substance, from its birth . . . .
> (E, 133-37)

The argument is highly allusive, but not pretentious. It centers on the unifying power of love as expressed in lines 125-29. In order to strengthen his notion of the eternal kinship between the two souls, Shelley makes use of the idea of the eternity of the soul and its divine origin. He wishes that in order to preserve the eternal bond between their souls he should have been either a worshipper of Emily's "divine presence in a place divine" or "A shadow of that substance, from its birth." However, the argument assumes a larger meaning of poetic self-assurance as well as justification for reintegrating that divine substance which became separated with the loss of innocence:

> I love thee; yes, I feel
> That on the fountain of my heart a seal
> Is set, to keep its waters pure and bright
> For thee, since in those tears thou hast delight.
> We--are we not formed, as notes of music are,
> For one another, though dissimilar;
> Such difference without discord, as can make
> Those sweetest sounds, in which all spirits shake,
> As trembling leaves in a continuous air?
> (E, 138-46)

In lines 133-37, there is a direct reference to the doctrine of anamnesis: the soul closed in the mundane shell of worldly existence or body, earlier suggested by the image of "The spirit of the worm beneath the sod," recalls its divine origin, wondering about its separation which is symbolic of the fallen state. However, the total imagery in lines 138-46 is strongly suggestive of "love and worship" and holy communion. Such images as "the fountain of my heart," "its waters pure and bright," and "tears" show not only the intensity and purity of the passion of love but also the effort and suffering--a kind of worship--that are necessary for its transformation into "tears" of communion and joy. But the metaphor of the sealed fountain[83] also suggests its unsealing by the sexual-spiritual act of love, so that the "pure and bright" waters of the repressed libidinal power become available for a fuller realization and union with the epipsyche. In this sense, "tears" which delight the epipsyche are a sexual-spiritual release. Again in the archetypal analogy of the "notes of music," the type of music that is produced by the union of two contrary principles is the music of communion, of concord and harmony, and of love and power. The underlying idea in the analogy, especially as it is evident from the extended image in lines 145-46, is that music and love by their identical processes stir a sort of daimonia in the sealed fountain of heart, which when transformed into pure sensuousness puts the whole self into motion of thought, bringing into being a new creation, an analogue to which is the song-rose of poetry.

In the Symposium, Eryximachus, while attempting to define the nature of relationship between love and music, remarks that love and music are related by virtue of the common knowledge which creates harmony and rhythm out of the two contending but concordant principles.[84] The highest kind of harmony both in love and music, and also in poetry, is symphony whose patron is the "beautiful Uranian love" and whose power is divinely inspiring and virtuous. It should be evident that the nature of the relationship that the poet contemplates with the epipsyche corresponds to the idea of symphony, the divine love and harmony of beauty and love, of the Symposium. Of course, the idea of the union of two antithetical or contrary principles is found in Heraclitus and Pythagoras, and both emphasize harmony as the essential power that moves the universe. Blake's idea of the symbolic marriage of Heaven and Hell lies behind his fourfold vision, and the same principle is inherent in Nietzsche's concept of the union of the Apollonian and the Dionysian, and in Kant's notion of unity of space and motion. But the blending and the fusing power with which the poet particularly seeks to identify by his strongly motivated union with the anima is Love, a higher consciousness--Eros transformed and expanded into Logos, the power that Coleridge would call "the communicative intellect in Man and Deity."[85] The supersensuous imagery of "tears" and symphony, which speaks the vocabulary of total response, suggests the nature of the unity, integration and fulfillment sought by the psyche.

While writing about Love, especially in lines 126-29, Shelley comes very close to defining not only the nature of this regenerating and unifying power but also the absolute. Love, by implication and by associative imagery, is identified with God. This same identification is expressed somewhat more clearly and vigorously in the cancelled fragments:[86]

> There is a Power, a Love, a Joy, a God
> Which makes in mortal hearts its brief abode,
> A Pythian exhalation, which inspires
> Love, only love--a wind which o'er the wires
> Of the soul's giant harp . . .
> (E, Frag., 134-38)

About half a dozen times in the poem Love is described as a God. This power of Love is also the unifying power in the universe. In another cancelled passage, the emphasis on the unifying power of Love is sharply echoed by the juxtaposition of the figures of Socrates and Christ:

> And Socrates, the Jesus Christ of Greece,
> And Jesus Christ Himself, did never cease
> To urge all living things to love each other,
> And to forgive their mutual faults, and smother
> The Devil of disunion in their souls.
> (E, Frag., 33-37)

Whatever the nature of Shelley's Love, call it Eros, Agape or Philia[87]--and the point is extremely contentious--the fact remains that Shelley in visualizing such an exalted correspondence and identity of Love with God and Christ has undoubtedly perceived Love as the highest level of wisdom, the Christ-consciousness, the divine imagination of the Bhagavadgita or the eternal Thou. The deity in this case is a conceptual metaphor for that Power which perceives the lowest and the highest consciousness, man and God, the many and the One as a totality. If we consider Jung's idea of Christ as the image of the self, then the risen form of Christ is one's highest consciousness, the Logos redeemed by Eros, "a Power, a Love, a Joy, a God." But we are referring to Shelley's unique and heightened imagination which, in the words of Browning, exhibits "his simultaneous perception of Power and Love in the absolute, and of Beauty and Good in the concrete . . . ."[88]

The continued attempt to conceptualize Love in lines 147-89 furnishes that broader perspective of thought, a framework of interrelated and consistent hypotheses, which the poet would like the reader to share as well as apply to the examination of the experience that follows in the poem. If these lines either appear inferior to some critics or offend others, then I must say with Pottle that the nature of response greatly depends upon one's sensibility.[89] Let us consider the lines by which Eliot is "thoroughly gravelled":[90]

> True Love in this differs from gold and clay,
> That to divide is not to take away.
> Love is like understanding, that grows bright,
> Gazing on many truths; 'tis like thy light,
> Imagination! which from earth and sky,
> And from the depths of human phantasy,
> As from a thousand prisms and mirrors, fills
> The Universe with glorious beams, and kills
> Error, the worm, with many a sun-like arrow
> Of its reverberated lightning.
> (E, 160-69)

If we consider the Neoplatonic idea of the One and the many, especially as interpreted by Plotinus and Proclus in terms of the movement of the Good or Love,[91] it should be evident that the processional movement is governed by the fundamental laws of undiminished giving and continuity. In Vedantic thought, the spirit of the eternal Brahman manifests itself universally as Atman in all created forms without any exhaustion or loss. Similarly in the concept of the Holy Trinity, the Godhead transmits life and light from the Father to the Son without any reduction or diminution. Evidently, the most important attribute of the One, as also clearly stated by Plato in the Timaeus,[92] is giving or creating without any ulterior or selfish motive. Hence, we can understand why Shelley, speaking of "True Love," says, "That to divide is not to take away": the idea properly understood in context should mean that "to divide" is to give selflessly and voluntarily, to share and create like the One.

The same idea is further expanded somewhat differently in the following lines:

> Mind from its object differs most in this:
> Evil from good; misery from happiness;
> The baser from the nobler; the impure
> And frail, from what is clear and must endure.
> If you divide suffering and dross, you may
> Diminish till it is consumed away;
> If you divide pleasure and love and thought,
> Each part exceeds the whole; and we know not
> How much, while any yet remains unshared,
> Of pleasure may be gained, of sorrow spared . . . .
> (E, 174-83)

In this respect, Shelley's conception of Love as universal sympathy, brotherhood and communal sharing, corresponds to that of Augustine's Caritas, the combined form of Agape and Eros: in the sacrificial act of giving or sharing--the symbolic act of "going out" of the imagination--the superbia, the selfish desire of being self-sufficient, the ego, the selfhood, is destroyed and the soul experiences humilitas. But the soul who claims to be self-sufficient and is engrossed in worldly and materialistic love is most afraid to share. It is only when the soul is purged of the dross and is bestowed with divine grace, love and humility, that there becomes available an infinite treasure to share for the benefit and happiness of mankind.

However, for a closer correspondence of Shelley's idea of compassion and sharing, we may refer to the dramatization of the two conditions of the soul in Dante's Purgatorio:

> For inasmuch as your heart's treasure lies
> where through companionship ye lose a share,
> doth Envy work the bellows for your sighs.
> But if love for the most exalted sphere
> should make your aspiration upward turn,
> ye would not harbour in your breast that fear;
> Because the more there yonder be who yearn
> to murmur "Ours," the more has each, and more
> of charity doth in that cloister burn.[93]

With the appearance of the Angel of Caritas, the divine love becomes infinitely greater than the worldly love: in sharing the former increases and the latter decreases. But wherefrom and why does the soul whose nature is divine like that of its creator beget evil that needs to be purged later on? The root cause of this evil, according to Plotinus, "is audacity, generation, the first difference, and the wish to exercise an unrestrained freedom of the will."[94] The soul, on account of its earthly involvement, forgets its divine origin and nature, and, deprived of the light of the One, remains enveloped in its self-perpetuated darkness of self-sufficiency, fear and jealousy. To recover itself from the lapsed state, the soul must undertake the process of vigorous intellectual perception, whereby it can distinguish the noble from the base, the good from the evil, and thus ultimately advance towards a progressive revelation of visions of eternal love and beatitude. This type of "True Love" in Shelley, the "love for the most [illegible]lted sphere" in Dante, or love as intellectual perception of the good in Plotinus, will conquer evil and fear of what is not and will enable man to say "Ours" in Dante's sense.

In lines 160-69, the image of the "glorious beams" of the imagination killing "Error, the worm" suggests the process of intellectual expansion, purification and transformation of consciousness: the error or worm in this sense signifies the state of ignorance, darkness, worldly desire, self-sufficiency and sterility of the mind, spirit and life. Furthermore, the worm is faith and institutionalized reasoning which has repressed the original divinity in man, and is thus responsible for his limited and self-centered vision. In destroying this error-worm of reason, the imagination liberates man from his self-imprisoned state. It is evident from the extended development of this image that the creative and redeeming power of Love, understanding or imagination grows by acting upon, or participating in, the many forms or truths. As the imagination through an integral and continuous act of perception and synthesis is able to harness its own emanative powers, so, too, are Love and understanding. But in the analogous perception of Love, understanding and imagination--and here we may note the quality of Shelley's poetic perception in drawing analogies and compounding them into a unified image of Love-understanding-imagination--the poetic experience directs itself to the realization of that purified and unified consciousness which is at once moral and spiritual. From the ethical standpoint, this process of illumination would produce what Aristotle[95] calls true self-love which is the aspiration, not of the wicked but of the divine and virtuous nature for perfect realization of its potential. The divine nature by virtue of this self-love shares the greatest responsibility of perpetuating the good: by responding to the demand of the self, it increases its own strength and divinity.[96] "The greatest good of those who follow virtue," says Spinoza, "is common to all, and all can equally enjoy it."[97] To perpetuate universal happiness means to share love and to participate in the intellectual movement of the Good. This type of love is philia, not only in the Aristotelian sense but also in Dante's sense in which it approaches Caritas, which appears in Shelley as the yearning of the imagination to create a universal brotherhood.

It is a sweet thing, friendship, a dear balm,
A happy and auspicious bird of calm,
Which rides o'er life's ever tumultous Ocean;
A God that broods o'er chaos in commotion;
A flower which fresh as Lapland roses are,
Lifts its bold head into the world's frore air,
And blooms most radiantly when others die,
Health, hope, and youth, and brief prosperity;
And with the light and odour of its bloom,
Shining within the dungeon and the tomb;
Whose coming is as light and music are
'Mid dissonance and gloom . . . .
(E, Frag., 62-73)

Love as friendship is a creative act of the spirit. In perceiving Love in terms of such biblical images as a "bird of calm, / Which rides o'er life's ever tumultuous Ocean" and "A God that broods o'er chaos in commotion," Shelley has identified Love with the spirit of the Holy Ghost, the original creative power which alone lives. This passage, when read along with lines 134-38 of the cancelled fragments (cited on page 306) leads us to understand the nature of the poetic consciousness which perceives Love, not simply as a Platonic Daemon, an intermediate power, but as a platonic-Christian Passion, a power for attaining the moral vision of the Ideal. The creative spirit creates or shares disinterestedly: it impregnates the wind whose movement vibrates the "soul's giant harp"; it shines "within the dungeon and the tomb" of existence, producing "light and music." Creating, sharing or befriending are analogous acts in which the soul participates for its own intellectual expansion and freedom. Such a creative fellowship, communion or friendship with the spirit, manifesting itself as epipsyche, is the kind of marriage that Shelley seems to have in mind. In a way, we are also close to Buber's evolutionary-existential ethics, especially when we consider that creative friendship or relationship is the act of saying Thou, and that the act itself presupposes a unique ethical-spiritual response.

It has been mentioned earlier that in the processional movement of the One, the same divine substance manifests itself in all forms. Since the soul is a participating agent in this eternal movement, it is dependent for its growth on other souls. The inner necessity for union with the divine substance is love which grows in fellowship. The growth of the soul which is suggestive of a recessional movement towards, and of an impending union with, the One consists in its attaining the condition of full intelligibility, universal wisdom or what Shelley calls Intellectual Beauty. The experience as such implies the soul's metaphorical union with the divine intellect. Therefore, Shelley says, "Love is like understanding, that grows bright, / Gazing on many truths . . . ." In order to understand further this notion of the growth of Love and imagination, it is only necessary to examine Shelley's translation of Diotima's crucial remarks in the Symposium:

> He who aspires to love rightly, ought from his earliest youth to seek an intercourse with beautiful forms, and first to make a single form the object of his love, and therein to generate intellectual excellences He ought, then, to consider that beauty in whatever form it resides is the brother of that beauty which subsists in another form; and if he ought to pursue that which is beautiful in form, it would be absurd to imagine that beauty is not one and the same thing in all forms . . . he would consider the beauty which is in souls more excellent than that which is in form. . . . The lover would then conduct his pupil to science, so that he might look upon the loveliness of wisdom; and that contemplating thus the universal beauty, no longer like some servant in love with his fellow would he unworthily and meanly enslave himself to the attractions of one form, nor one subject of discipline or science, but would turn towards the wide ocean of intellectual beauty, and from the sight of the lovely and majestic forms which it contains, would abundantly bring forth his conceptions in philosophy; until, strengthened and confirmed, he should at length steadily contemplate one science, which is the science of this universal beauty. . . . For such as discipline themselves upon this system, or are conducted by another beginning to ascend through these transitory objects which are beautiful, towards that which is beauty itself, proceeding as on steps from

> the love of one form to that of two and from that of two, to that of all forms which are beautiful; and from beautiful forms to beautiful habits and institutions, and from institutions to beautiful doctrines; until, from the meditation of many doctrines, they arrive at that which is nothing else than the doctrine of the supreme beauty itself, in the knowledge and contemplation of which at length they repose.
>
> (W, VII, 205-07)

But when Love or imagination is bound to a single form, it wages its own death:

> Narrow
> The heart that loves, the brain that contemplates,
> The life that wears, the spirit that creates
> One object, and one form, and builds thereby
> A sepulchre for its eternity.
>
> (E, 169-73)

To confine the soul to a self-inflicted aloofness and narrowness is to cut off the main stream of its life-force, to willfully exist in superbia and darkness, and to perceive the world in terms of the It relationship. To love a single form is to love clay, the body, and not the essence or the soul. The imagination thirsts for a union not with a form or a fixed object as such but with the divine substance that manifests itself in all forms. Therefore, when the persona says that he "never was attached to that great sect, / Whose doctrine is, that each one should select / Out of the crowd a mistress or a friend" (E, 149-51), he does not mean relationship or marriage in the context of traditional and institutional morality. Bound by such coded morality, the "poor slaves"

> travel to their home among the dead
> By the broad highway of the world, and so
> With one chained friend, perhaps a jealous foe,
> The dreariest and the longest journey go.
>
> (E, 156-59)

An extended criticism of the social code of marriage in lines 145-59, which recalls the theme of lines 46-51, can be understood only in terms of the total argument of the poem and especially of lines 147-89.[98] A "poem about mythopoeic confrontation," as Bloom observes, "also becomes a poem about a polemic against the social custom of marriage."[99] This polemic of social criticism is set against the yearning of the soul for a full and complete union with the idealized antitype. Thus while the argument derives its initial force from the social context, it finally seeks its validity in the mythic conceptions of Plato and Dante. Marriage in Shelley's poetry in general and in Epipsychidion in particular is a metaphor for a fellowship of the type symbolized by the mystical union of Christ and his Bride, or the bond that exists between the One and the many. At the microcosmic level, the many forms that the imagination sees, or towards which the soul is attracted, are the emanations or the projections of the anima archetype, and to ignore these is to fail to understand the real self. The imagination, like the One, fuses these forms into a totality and unity, not by superimposing the coded morality of the "great sect," which cripples desire into death, but by transforming the universal feeling for human love and good. In this process, the imagination expands spiritual power as well as moral vision, of which poetry is the "great instrument."

V

While the first movement of the poem concerns itself with deep intellectual contemplation of love, beauty and wisdom, and hence, with the growth of the conception of the epipsyche as a universal monad, the second movement traces the mythopoeic quest for correspondence and identity with, and the realization of, the Ideal. Starting with the visionary experience of the "Being" (of Alastor, perhaps) the persona recounts his imaginative encounters:

> There was a Being whom my spirit oft
> Met on its visioned wanderings, far aloft,
> In the clear golden prime of my youth's dawn,
> Upon the fairy isles of sunny lawn,
> Amid the enchanted mountains, and the caves
> Of divine sleep, and on the air-like waves
> Of wonder-level dream, whose tremulous floor
> Paved her light steps;—on an imagined shore,
> Under the grey beak of some promontory
> She met me, robed in such exceeding glory,
> That I beheld her not.
> (E, 190-200)

The geography of the wanderings sketches not a natural but a mental landscape, a symbolic setting of dream-vision, a pathway through "the caves / Of divine sleep," to the meeting point which is "Under the grey beak of some promontory." The persona meets the visionary ideal, but she is "robed in such an exceeding glory" that he does not behold her. I have referred to this image in my earlier discussion of Shelley's symbol of the veil: unveiling the vision is dependent upon a complete realization of the self, an act of the imagination accomplished in a revelatory moment outside the nightmare of history. In using the terms "met" and "beheld," Shelley seems to be distinguishing appearance from reality. The meaning of this image, as Ingpen and Peck suggest, "may be better understood by reading through Byron's Cain":[100] when Cain laments that "These dim realms! / I see them, but I know them not," Lucifer tries to explain, "Because / Thy hour is yet afar, and matter cannot / Comprehend spirit wholly . . . ." The image also implies that eternal beauty can be realized only in terms of the archetypes of the imagination: the position, as should be obvious from the foregoing discussion, is Plotinian--and the archetypes, according to Jung, are not subject to direct cognition[101] but are to be brought forth from the unconscious to the conscious.

In the First Canzone of the Convito, the "Sweet Thought" goes "up before our Father's feet" and sees there "a glorious Lady throned aloft" (15-16).[102] Recall or anamensis in relation to the Eros--which is very different from psychological recall or memory--is a kind of suffering, a deliverance from which presupposes wisdom. Such images as "visioned wanderings," "fairy isles of sunny lawn," "the grey beak of some promontory," and "caves / Of divine sleep" reinforce the idea of the spirit's urge to seek through anamensis the pathway to the Ideal. As far as the creative process is concerned, it is the poetic thought or the spirit which in its systolic or centripetal movement goes to the creator's mind for recuperation and expansion. However, in the moments of deep meditation or yearning of the soul, her voice is heard coming "through the whispering woods, / And from the fountains"; and the deep odours of flowers breathe "but of her to the enamoured air." We may note the development of the metaphor of breath, the pneuma, emphasizing the psychic, pneumatic or spiritual mode of being of the soul-in-creation. In fact, the whole universe is animated with her power. "Her Spirit," which is "the harmony of truth," manifests itself in "whatever outlives death, and is immortal in the works of art."[103] It is this creative philosophy of Love-imagination, like Plato's or Dante's, which "Makes this cold common hell, our life, a doom / As glorious as a fiery martyrdom" (E, 214-15).

Waking from the caverns of his dreaming youth, the persona proceeds "towards the lodestar of [his] one desire" (E, 219):

I flitted, like a dizzy moth, whose flight
Is as a dead leaf's in the owlet light,
When it would seek in Hesper's setting sphere
A radiant death, a fiery sepulchre,
As if it were a lamp of earthly flame.
(E, 220-24)

The image of the moth seeking identification with the Evening Star, and aspiring for "A radiant death, a fiery sepulchre" is a reiteration of earlier images of the "moth-like Muse" (E, 53) and "a fiery martyrdom" (E, 215), and cumulatively these images strongly suggest annihilation, a process of death-in-life and life-in-death. However, the Ideal, the epipsyche "whom prayers or tears then could not tame" is elusive as is the Thou state in Buber:

But She, whom prayers or tears then could not tame,
Past, like a God throned on a winged planet,
Whose burning plumes to tenfold swiftness fan it,
Into the dreary cone of our life's shade . . . .
(E, 225-28)

The scientific image--here we may note Shelley's interest in science and his ability to construct a precise diagrammatic image[104]--portrays the relationship between the sun and the earth. The "dreary cone" is the shaded side of the earth; during its motion, the earth casts its own shadow on the side not facing the sun. In using the scientific image, Shelley, like Plato, illustrates the interfusion of reality in the universe, especially the relationship between permanence and impermanence.

The nature of reality is evanescent; and much of the bitter frustration and despair that the poet experiences is caused partly because of the nature of reality and partly because of the impermanence of the levels of perception. In the initial stages of perception, reality reflects only as beams or flashes until such time as one is able to realize identity. It is important to bear in mind that the various fluctuating and elusive visions of the epipsyche are varying perceptions of the same reality. Whatever inconstancy, elusiveness and fluctuation we notice, these constitute a necessary part of the struggle towards higher and unified perception.

But instead of duplicating the Alastor experience of searching for reality out there, and of losing himself in the yawning gulf-like grave of appearance, ignorance or death-despair, the persona has a subtle and dramatic encounter with the voice of his own intuition: "O Thou of hearts the weakest, / The phantom is beside thee whom thou seekest" (E, 232-33). Being unable to grasp as yet the truth of this utterance and still continuing in a state of frustrated despair and dejection, the spectrous self continues the search and the lament:

> I questioned every tongueless wind that flew
> Over the tower of mourning, if it knew
> Whither 'twas fled, this soul out of my soul;
> And murmured names and spells which have controul
> Over the sightless tyrants of our fate;
> But neither prayer nor verse could dissipate
> The night which closed on her; nor uncreate
> That world within this Chaos, mine and me,
> Of which she was the veiled Divinity,
> The world I say of thoughts that worshipped her . . . .
> (E, 236-45)

We may recall the discussion of the meaning of the epipsyche as "this soul out of my soul," "a soul within our own soul," and "a miniature . . . of our entire self." The epipsyche is also identified as "the veiled Divinity" of "That world within this Chaos, mine and me," which "neither prayer nor verse" could help to "uncreate." The reference is undoubtedly to the various poetic experiences of Alastor, Prince Athanase, "Hymn to Intellectual Beauty" and The Zucca.

With "hope and fear / And every gentle passion sick to death" (E, 246-47) the imagination goes "Into the wintry forest of our life" (E, 249) where it tries to identify the Ideal among many new forms encountered there, "If I could find one form resembling hers, / In which she might have masked herself from me" (E, 254-55). In the allegory Una Favola,[105] the youth in his quest for his lady-love is led into the forest of error and suffering where he encounters, among several other forms and before the final recovery of his ideal, the trinity of enchantresses: Love (Venus Pandemos), Death and Life. The forest of life is the Chaos of line 243, a state of veil-appearance, a combined form of Dante's hell and purgatory, a world of self, love and poetry in the fallen state which the imagination must enter into in order to bring out the Ideal form of poetry. The analogy between life and poetry is clearly implied: the verse that cannot dissipate the night-state is the poetry of appearance and duality, and not of heightened perception in which all duality is reconciled. The purpose of the labyrinthine journey is, therefore, to redeem the worlds of life and poetry in which love manifests itself as existential passion. Life as hell-purgatory, illusion, the fallen state of the self or body, somewhat like Blake's Ulro-Generation, is one of Shelley's favourite metaphors, showing his ironic mode of perception. We may recall that in The Triumph of Life the imagination after its purgatorial journey is still confronted with the ironical question, "what is life?"[106]

In the drama of quest for the epipsyche, the soul encounters three mythic states represented by the Comet, the Moon and the Sun. Although the poet seems to refer to several figures, they can be classified into these three states. The various figures referred to in lines 252-70 are types[107] of the "beautiful and fierce" Comet "Who drew the heart of this frail Universe" (E, 369). The experience with "One," the image of a cruel, false and delusive fate, leaves the persona sick and cold:

> There,--One, whose voice was venomed melody
> Sate by a well, under blue night-shade bowers;
> The breath of her false mouth was like faint flowers,
> Her touch was as electric poison,--flame
> Out of her looks into my vitals came,
> And from her living cheeks and bosom flew
> A killing air, which pierced like honey-dew
> Into the core of my green heart, and lay
> Upon its leaves; until, as hair grown grey
> O'er a young brow, they hid its unblown prime
> With ruins of unseasonable time.
> (E, 256-66)

The figure is the Venus Pandemos of Prince Athanase[108] or of the Symposium. She is also comparable to Spenser's false Florimell. The demonic and chilling experience should remind us of the Romantic poets' femme fatale, a good example of which is Keats' La Belle Dame sans Merci. She is the lowest form of Blake's tyrannical and devouring Female Will and of the demonic Medusa figure who destroys the subject with her touch of "electric poison." She is the bright and bewitching queen who excites sensuality, takes revenge from the male and disintegrates him.

Seeking rashly in "many mortal forms" (E, 267) the "shadow of that idol of . . . [his] thought" (E, 268), the persona "as a hunted deer that could not flee" stands "at bay, / Wounded and weak and panting" (E, 272-74). The image of the "hunted deer" further extends the association of the figure of line 256 to the virgin Artemis who likes to hunt and be hunted. The image fully develops in the next few lines where the poet describes his encounter with the queenly figure of the "cold chaste Moon," the huntress Diana. In a more positive and paradoxical sense, the "hunted deer" is a metaphor for that condition of the soul in which it, after having the initial erotic experience, longs endlessly, but not without concomitant psychological regression, for totality and fullness which are otherwise denied. At the same time the poet-persona is hunted because he has yet to develop the imagination that is intellectually able to sustain the vision of Intellectual Beauty. This process implies reaching the state of grace or of delicate balance, in which reality is envisioned, but without which the vision fluctuates or weakens, and sees nothing but a mere shadow of reality. The mind is, therefore, tantalized by its own weakness and incapacity. Generally speaking, the poets continuously keep on searching for the female--and the poets are mostly hunted--because they identify her as the embodiment of the creative energy of the imagination, and, hence, the source of all creation. We may remember that Shelley identifies himself as Actaeon in Adonias (276). He repeats the image in Orpheus: with the loss of Eurydice, Orpheus "as a poor hunted stag" (W, IV, 69) cannot play the melodious song on his harp. The figures of Faust without Gretchen and of Dante without Beatrice are, metaphorically speaking, like hunted deer carrying on the forward-march of the imagination for the Ideal. The encounter with the Comet is symbolic of the awakening of the inner power, and the triumph of the imagination lies not in being caught in the web of sensuality but in being able to reach the higher realm that this experience opens.

That this figure is sitting by the well is no strange coincidence. The well is an archetypal symbol of the unconscious, the source of life within the self where the anima lies hidden and unrealized. The world of the unconscious is heaven or hell, unknown to man: the ignorance of this source implies one's existence in the world of Maya whereas its knowledge is the higher consciousness and the recovery of the anima, the creative power. According to the Tantric Kundalini Yoga,[109] the divine power (shakti) rests within man as a sleeping serpent, Kundalini, at the root of his spine. This power is aroused and realized through a rigorous spiritual discipline, awakening all the petals of the various lotuses of the self, and is ultimately joined to her counterpart Siva in a union that marks the simultaneous fulfillment and dissolution of the external world. The imprisoned anima is the sleeping shakti, the fiery power of Kundalini, and the muldhara, the root of the spine, is the well-womb. To go to the root of the spine is to enter the well-womb of spiritual power: literally and symbolically, it means the transmutation of sexual energy into creative power. However, this energy, Kundalini, during its ascent from the well to the consciousness, continually feeds the Eros-love, a process which on a higher plane is symbolized in the sustained rhythmic movement of the dance of Siva.

Woman is usually associated with the source of water, a fountain, a stream or a well.[110] According to Jung,[111] the well is symbolic of the generative power of the Mother of Gods, and especially as the mandala motif it is the yoni or the womb of fertility. In a way the well as womb is an inverted image of the universe. The descent into the well-womb therefore means an original contact with the renewing and regenerating power. The well also suggests a chasm, a gorge, or the Hades into which Kore-Persephone was kidnapped, and the entry into which implies the conquering of death;[112] it is the repository to which the lapsed souls, whose apparent image is the barren and sterile self, return for replenishment. This downward movement is the Romantic-ironic reversal of the usual upward movement to the heavens. The descent into the well, therefore, takes the imagination to the primordial waters, the source of all creation and life. We may recall that the woman figure in Canto I of The Revolt who takes the poet to the Temple of the imagination and art is found sitting by the sea. We may also recall "the dark azure well" into which the Witch of Atlas first looks and which later turns out to be "an inextinguishable well of crimson fire"[113] (WA, 278-79), an abode of her periodical retirement. The "crimson fire" is, of course, the regenerative Dionysian power of the imagination. An integral development of the psychological image of the well-fountain occurs towards the end of Epipsychidion:

> . . . the wells
> Which boil under our being's inmost cells,
> The fountains of our deepest life, shall be
> Confused in passion's golden purity,
> As mountain-springs under the morning Sun.
> (E, 568-72)

The well is "our being's inmost" cell and the Dionysian power hidden therein is transformed by the Sun-imagination.

The well-womb symbolism is extensively developed in the poem, and the important problem with which Shelley seems to be concerned is the realization of the full potential of the Dionysian-Eros power. The woman at the well extends the initial invitation to man to explore the sexual-spiritual well of regeneration. But if this energy is unharnessed, it manifests as destiny, the _femme fatale_ of the Romantic poets, the dark side of the Schopenhauerian Will or the revengeful and tyrannical mother-imago. The figure whom the poet encounters sitting by a well no doubt turns out to be a great illusionist and seductress, but such an illusion is necessary for going deeper into the well of reality. Rachel in the legend of Jacob is at the well, and so is Zipporah in the story of the young Moses.[114] But the well is also an archetypal symbol of the self or the mind. Cumulatively, however, the well as a source of wisdom and reality has its affinity with Demogorgon's cave, the seat of the deep and imageless truth,[115] and of the formless "Form of Forms."[116]

The second mythic type whom the persona mistakes for the epipsyche is the "cold chaste Moon, the Queen of Heaven's bright isles, / Who makes all beautiful on which she smiles" (E, 281-82). She is the "wandering shrine of soft yet icy flame" (E, 283) which no doubt illuminates the poet but does not warm him. The "cold chaste Moon" of reason, the rational faculty, is the divided vision of ratio. In the figures of the Comet and the Moon, Shelley describes two perspectives of the fallen world. In a proposed letter to Ollier, he makes direct association of the Moon with Peacock's reason: "He [Peacock] would extinguish Imagination which is the Sun of life, & grope his way by the cold & uncertain

& borrowed light of the Moon which he calls Reason,--stumbling over the interlunar chasm of time where she deserts us, and an owl, rather than an eagle, stare with dazzled eyes on the watery orb which is the Queen of his pale Heaven."[117] The two-edged meaning in this mythic association of the cold, chaste and pale reason with the frozen and unresponsive virgin is quite clear. However, the symbolic association of moon with chastity is conventional. In "To the Moon," Shelley asks the Moon, "Art thou pale for weariness / Of climbing heaven . . . / Wandering companionless / Among the stars . . . / And ever-changing, like a joyless eye / That finds no object worth its constancy?" (1-6). Shelley, of course, does not answer the question directly, but the rhetoric of the lines is self-explanatory. The Moon is pale because she is separated from the light of the Sun; she is weary in her fruitless efforts to rise to the level of the Sun-imagination; and she is dying, "lean and pale" because of her own insufficiency.

In the Moon-state of rational existence, the ego mistakes appearance for reality. Thus the anima archetype, as discussed earlier, is believed to exist not within but somewhere in the realm of that appearance, the heavens far above. Like the Moon in Epipsychidion, Enitharmon in Blake's work is also described as the elusive queen of the heavens.[118] Separated from the Sun, the Moon is apparently the delusive mirror, a false reflective medium which Blake calls Enitharmon's "Looking Glass."[119] The Moon can only reflect the light of "the eternal Sun," but it cannot be the reality itself. The Moon is, therefore, not the lamplight of the psyche but an "icy flame."

Like a lovely delusion, the Moon leads the poet persona to the cave of woman's mystery-world:

> Young and fair
> As the descended Spirit of that sphere,
> She hid me, as the Moon may hide the night
> From its own darkness, until all was bright
> Between the Heaven and Earth of my calm mind,
> And, as a cloud charioted by the wind,
> She led me to a cave in that wild place,
> And sat beside me, with her downward face
> Illumining my slumbers, like the Moon
> Waxing and waning o'er Endymion.
> And I was laid asleep, spirit and limb,
> And all my being became bright or dim
> As the Moon's image in a summer sea,
> According as she smiled or frowned on me;
> And there I lay, within a chaste cold bed:
> Alas, I then was nor alive nor dead . . . .
> (E, 285-300)

Since the cave-womb remains shut, since the dialogue is denied, and since the soul is unable to experience totality, the persona lying on "a chaste cold bed" is neither "alive nor dead." The Moon, however, does take the persona to the cave of the mind and illumines his slumbers, but the farthest point he can reach is yet on the dim cave of the moony region, and not beyond. The entry into the cave of reality alone is of little help unless the veil of illusion falls and the light as love and wisdom penetrates into it. The process of discovering reality implies the progression of the soul through a process of intellectual perception of, and participation in, the beautiful and the good to the point of contact with vision, the woman or the anima. But without seeing the light in the cave--and we may recall the cave in the Republic--the imagination, thus caught there in the dark and shadowy realm, is suspended in the pathetic middle state of being neither dead nor alive. The "twin babes" of Death and Life, the two aspects or veils of the cave of reality, declare that the middle state of temporary stagnation belongs to neither of them. Incidentally, Death and Life, the "twin babes, a sister and a brother, / The wandering hopes of one abandoned mother" (E, 303-04) posit an ironic contrast to the spouse and sister relationship of the psyche and the epipsyche in the reintegrated state.

Considered from the Jungian view, the cave is not different from the well and both signify the self, the womb and the unconscious into which the imagination enters to recover the hidden anima. But the nature of the anima, as is evident from the imagery, especially the simile of the "Waxing and waning" of Moon over the sleeping Endymion, is highly elusive: the more the imagination pursues it, the faster it flies. In Keats' Endymion, the imagination traverses the entire underworld in order to realize the ideal love, the Moon Goddess. But for Shelley the Moon Goddess, who takes him to the cave of the underworld, is only an elusive and intermediate state, and not the Ideal. Considering the Platonic idea that souls return periodically to the cave of reality, of death and life or of pre-existence, sleep-in-dream[120] is a metaphor for withdrawal whereby the soul reaches the source of renewal in order to know reality. In the sleep-in-dream state, the free influx of Eros-inspiration (the passio amoris) into the soul as well as the creative act are hindered by the ego. Furthermore, sleep-in-dream is an enchantment or attraction that the soul feels towards beauty. The mythic fable of Psyche and Eros offers a similar symbolic meaning: it is in a dream-vision, a state of total passivity, that Psyche experiences the full inflow of Eros-love. But after the imagination goes to sleep-in-dream, the significant act to be performed is that of anabasis, an act of the imagination to bring out from the inmost chamber of thought the full consciousness or vision. However, this is the ideal technique of dream-in-sleep, of reaching the chasm or the cave, to which the one employed to explore the relatively narrow cave of the Moon stands only as a parody.

Ungratified and unredeemed, the persona is still in a state of bitter anguish and seething turmoil:

> What storms then shook the ocean of my sleep,
> Blotting that Moon, whose pale and waning lips
> Then shrank as in the sickness of eclipse;--
> And how my soul was as a lampless sea,
> And who was then its Tempest; and when She,
> The Planet of that hour, was quenched, what frost
> Crept o'er those waters, till from coast to coast
> The moving billows of my being fell
> Into a death of ice, immoveable;--
> And then--what earthquakes made it gape and split,
> The white Moon smiling all the while on it,
> These words conceal:--If not, each word would be
> The key of staunchless tears. Weep not for me!
> (E, 208-20)

The storms that shake the ocean of his sleep, blotting the Moon and thus leaving the soul "as a lampless sea" are storms of desire which can no longer be suppressed by the Moon-reason. The spirit as "a lampless sea" encounters the Tempest. The Planet is another figure,[121] the quenching of which freezes the "moving billows" of his being "Into a death of ice." And after this "death of ice" is splintered by further earthquakes of the spirit, the temporarily blotted "White Moon" with its cold chastity reappears, smiling ironically and helplessly over the bitter chaos and despair.

At last the Vision of the epipsyche that the persona had long "sought through grief and shame" (E, 322) appears in the "obscure

Forest" and the entire universe becomes animated and gay:

> Athwart that wintry wilderness of thorns
> Flashed from her motion splendour like the Morn's,
> And from her presence life was radiated
> Through the grey earth and branches bare and dead;
> So that her way was paved, and roofed above
> With flowers as soft as thoughts of budding love;
> And music from her respiration spread
> Like light . . . .
>
> (E, 323-30)

The power of visionary love, manifesting itself variously as motion, light and sound, penetrates the dull grey earth and the "wintry wilderness of thorns," transforming the entire forest of life into a renewed existence. Such images as the radiation of life from her presence and the flow of "music from her respiration" suggest that Emily, the transcendent and immanent power, is the center and source of all creation. In relation to the center of creation, the recreated cosmos is an archetypal image of a circle. The Vision has regenerated the entire dull, grey and cold earth. These images, especially the synesthesia, the universal sensation of life, foreshadow the communion into which the persona later enters with the vision of Emily. Nature provides mythic analogues and correspondences to the changing conditions of the spirit in its journey through the forest of life: the entire landscape, as mentioned earlier, is mental and inner.

The Vision that is seen flashing into the universe is the transcendent vision of the same young maiden who first lures the persona "towards sweet death" in order to conduct him to the highest level of consciousness. Here the epipsyche becomes the apocalyptic love, the supra-creative power of the imagination:

> Soft as an Incarnation of the Sun,
> When light is changed to love, this glorious One
> Floated into the cavern where I lay,
> And called my Spirit, and the dreaming clay
> Was lifted by the thing that dreamed below
> As smoke by fire, and in her beauty's glow
> I stood, and felt the dawn of my long night
> Was penetrating me with living light:
> I knew it was the Vision veiled from me
> So many years--that it was Emily.
> (E, 335-44)

The veil of appearance falls, the chaos and the night dissolve, and the spectrous self can now see the light in the cave of reality and, hence, the vision of eternal Beauty and Love.

As I have argued, the three figures, the Comet, the Moon and the Sun are symbolic states in the soul's quest for the epipsyche and the absolute. It is only by experiencing psychic struggle for transcendent reality that a "poet participates in the eternal, the infinite, and the one" (W, VII, 112). Furthermore, these states of self-realization and reintegration when externalized are manifested in the epipsyche. The topology of the quest is no doubt Platonic and Dantean, but it is also uniquely Shelleyan--Shelleyan because it is based on Shelley's own understanding of Plato, Dante and other seekers of perennial wisdom[122] and on his own poetic vision. The two polarities of love mentioned in the Symposium[123] are Venus Pandemos and Venus Urania. Venus Pandemos represents the sensual and earthly love which is false and delusive, and Venus Urania the eternal Love which is Beauty, Truth, and the permanent "Form of all forms"--and which is the ultimate object of one's pursuit. The Comet and the Moon are two different aspects of Venus Pandemos, while the Sun is Uranian Love. Following the experience with the Comet which leaves the persona in a chilling death-state, Shelley describes the nature and object of the quest and the disillusionment with the earthly and mortal beauty:

> In many mortal forms I rashly sought
> The shadow of that idol of my thought.
> And some were fair--but beauty dies away:
> Others were wise--but honeyed words betray . . . .
> (E, 267-70)

The Comet is not one particular person, but a representative type of, and a mythic construct for, "the many mortal forms," including the Tempest and the Planet, whom the persona encounters. Similarly, the Moon and the Sun are representative types, the latter representing Love, Beauty, Liberty and Hope, the attributes of Intellectual Beauty as expressed in the "Hymn to Intellectual Beauty."[124]

As already suggested, the three figures may be considered as representing the three faculties of the mind: the Comet representing the sensual emotion, the Moon the reasoning, and the Sun the imagination. In the Defence, Shelley refers to "the three forms into which Plato had distributed the faculties of mind" (W, VII, 126) and to their apotheosis into the doctrines of the Holy Trinity. These three forms to which Shelley alludes are described by Plato in the Timaeus as three levels or divisions of the soul:[125] the immortal soul, which alone is divine; the higher mortal soul which "takes the side of reason against the lower appetites" and whose seat is the heart; and the appetitive soul. In this connection, we may note Baker's interpretation of the Comet, the Moon and the Sun based on the Platonic idea of the triple soul:

1. Plato's immortal soul, "akin to the soul of the universe" >< Shelley's Epipsyche >< Shelley's concept of Imagination >< Shelley's Sun-symbol.

2. Plato's higher mortal soul >< Shelley's concept of Reason >< Shelley's Moon-symbol.

3. Plato's appetitive soul >< Shelley's concept of unruly Emotion (perhaps desire) >< Shelley's Comet-symbol.[126]

Considered in the context of Plotinus' idea of the One and the many,[127] the Sun, the Moon and the Comet respectively represent, at the microcosmic level, spirit, soul and body. The microcosmic trinity in Plotinus is symbolic of the three levels of consciousness or the three spheres of existence, each one of which is a veil or vesture through which the primordial light of the One shines. It should, however, be noted that the Sun figure, as it develops in the poem, is also the image of the One. The ascent from the Comet-state to the Sun-state, therefore, signifies the upward movement of the soul from the lowest level of desire, the unruly emotion, to the highest level of consciousness and wisdom; it implies expansion and transcendence of desire into intellectualized love and liberty; and it suggests a process of unification and reintegration of the total self. As levels of perception, the three figures of _Epipsychidion_ are also comparable to the three kinds of knowledge in Spinoza:[128] (1) the first kind of knowledge is the vague and casual perception of things, including faint recollections, and this type of knowledge is false; (2) the second type of knowledge is reason or ratio based on the common notion and properties of things; and (3) the third kind is intuition, _scientia intuitiva_, the infinite knowledge of the essence of things.

VI

The basic power which initiates the poet on the path of Love and wisdom is the lowest form of Eros-desire, symbolized by the Comet. But the appetitive experience in itself is the death-state; it is the existence of the self at what Plotinus would call the body-level which is no longer lighted with the light of the One. Shelley's metaphor for this state is the "dreaming clay," not the risen and spiritual body but the fallen body in which Love and Liberty are imprisoned. The fire of the sensual appetite consumes the poetic imagination whereas the fire of intellect regenerates and redeems it.[129] The vision of the world represented by the Comet-state is one of appearance, in which the soul lacking the necessary wisdom is unable to apprehend reality. One clear implication of the Comet-type of experience, which is further developed in the Actaeon motif, is that the knowledge based on sense-perception, memory or shadows alone (what Spinoza characterizes as false) cannot envision nature in its nakedness and entirety. Shelley's metaphor for this world of sense-perception is the "film of familiarity." To avoid being trapped in the dark and unresponsive realm of the Comet or Circe, the imagination must liberate itself by the power of wisdom.

Both the Comet and Moon are separated object-existences. Shelley associates both with the deities of chaos or the thorny forest of life. In Plato's hierarchy of the triple soul,[130] each lower state is subject to the control of the next higher: the appetitive soul functions in accordance with the demand of the higher mortal soul, the reason, which derives its guidance from the Immortal soul, but only when all the three levels are fully integrated in the manner of the One and the many and when the processional light of the One shines through all the spheres. In the fallen state, however, the soul in its recessional quest for reintegration is confronted with the difficult task of coping with the divided and disintegrated faculties which are without the light of the One or the universal mind. In the first state the gratification of the senses is an intellectual and spiritual necessity, but in the second state the appetitive experience is nothing more than a sickening and venomous sensuality of the Comet. Shelley does not reject the erotic emotion, but, as is evident from the invitation to the Comet in lines 368-73, he wants the intellectualization of the pathos, the transformation of the Eros-desire, not by repressive subordination but by reintegration. In the Phaedrus,[131] Socrates describes the erotic emotion as the fourth level of theia mania, which is eschatological ecstasis, the heightened bliss, the spiritual sensuosness. It it this erotic emotion that is the basis of the last part of Act III and Act IV of Prometheus Unbound and of the last section of Epipsychidion.

In the risen state the reasoning faculty helps to rescue the soul from the appetitive desires, but in the fallen state the deliverance sought from the Moon figure proves equally frustrating. This intermediate state of derivative reasoning devoid of the universal light of the Sun-imagination cannot repair the condition suffered in the Comet-experience.

The Moon-state is a vision of the doubly illusive temporal-spatial reality which eclipses the "remoter light" of the Sun as well as its own light, of the night of nature as reflected in the sea of chaos and as regulated by the cyclical wheel of time, and of duality in which the subject and object are separated. Considering this state as equivalent to Spinoza's second type of knowledge, we may characterize it as a ratiocinative or common perception in which an object is known by its properties only and not by its essence. But what is required is the knowledge of the essence, so that the object exists as an essence or an idea of the infinite. We may recall Shelley's metaphor of "watery orb" for this moony realm, the one that flies by and dissolves ("earth's shadows") and is traditionally associated with inconstancy. Another metaphor that Shelley uses for this state is the cave to which the Moon-beauty leads: without light this is the cave of self-imprisonment and, appropriately, the "Winter of the tomb" which the Moon in the regenerated state is asked to light.

The three female figures, who may be said to correspond to Lilith, Eve and Madonna,[132] are the three aspects of the eternal female, and cumulatively they connote the epipsyche of the total being--a symbolic analogue to which is the cosmic bride, the created universe. Considered in the Jungian context, the three figures of Epipsychidion represent three levels of Eros-desire, the female types, who are further symbolic of the levels of consciousness, the Logos. The way of deliverance lies in the movement of the self from the body-clay into which the spirit descends to the Christ-consciousness which marks the realization of the anima and the union of intellect and feeling, the Appollonian and the Dionysian, and the Logos and the Eros. As stated earlier, it is the anima which leads one through the world of Circe and Hecate, and finally to Sophia, the emobidiment of wisdom.

But the movement towards the center of light, the infinite reality of the One, is dependent upon the continued ascent of the imagination. Such a movement is indeed a quest for identity with the essence of things, the nature of which is infinite, and implies the removal of veil after veil of matter or ignorance that separates the object from its substance. This is the type of wisdom or knowledge that Spinoza calls scientific intuition in which the entire existence is intellectualized and animated. In Plotinus, this is the state of exalted and pure intuition, resulting from the unification of the body, soul and spirit into "the oneness of no-sphere" in which "the divine in man [is] the divine in the universe."[133] It is in this light that we should consider the poetic predicament of saying "All that thou art." In Buber's thought, the problem of perception of the eternal _Thou_ centers around one's ability to perceive the infinite and boundless relationship beyond the _It_ state of time and space, of which the Comet and the Moon in _Epipsychidion_ are symbolic, and to have this perception correspond with the object, such that the object exists only in relation to its perception. The Sun-realm of _Epipsychidion_ is a vision of unity and identity, of the bright and fiery region of creative and exalted intuition, made possible by the higher knowledge, of which poetry is "the centre and circumference" (W, VII, 135). Once the power of Sun embodied in Emily is experienced, the "dreaming clay," an image of our vegetative existence or body as gross matter, and, hence, of lifeless poetry, is redeemed, and reveals a translucent form.

The apocalyptic dawn of the long night, the eternal morning of the prophetic and revealed imagination, is occasioned by the vision of

Emily-Sun. This contact with the vision gives the power to the imagination with which it dissolves the temporal-spatial illusion of the forest of life, crosses over successfully the birth-canal of history that the spectrous figure in Alastor fails to cross, and regenerates a new universe of sustained hope and love. But dissolution and creation, as we see in lines 321-44, are simultaneous acts of the imagination. The simile "as an Incarnation of the Sun" and the extended image of the creative process in lines 336-39 show that creation is analogous to incarnation, an act of mercy in which the imagination, the Christ-consciousness or the Logos makes a timely descent into the "dreaming clay" to redeem and transform it into a new spiritual body which is the higher form of poetry. The redemptive image of the "glorious One / Float[ing] into the cavern" (E, 336-37) should remind us of the mythic creation in Prometheus Unbound and The Witch.[134] More specifically, the descent of the Emily-Sun first into the forest of life and then into the cave-womb marks the moment of incarnation, the intersection of Chronos, the historical and natural time, and Kairos, the divine time, in somewhat the same manner as Asia's descent into Demogorgon's cave. Liberated from the tyranny of cyclical time and space the poet seeks to create the Edenic state, a poetic paradise, and to have the final consummation with Emily. This regeneration is, however, an important step of awakening into the realm of the timeless: it is only the beginning of the dawn of the "long night" and the "noonday dawn" still lies ahead. These two stages signify two main movements that the imagination makes to quit the stream of time, the one out of the temporal time-stream, and the other out of the paradisal time-stream, the paradise in this case being the lower paradise of the Garden of Eden. And in both cases the imagination in experiencing the eternal moment attains larger perspective, greater gnosis or vidya, releasing itself from the imprisonment of ignorance of avidya. Spinoza, speaking of the third type of knowledge, says that there is no difference between God's love for men and "the mind's intellectual love towards God."[135] In other words, in a moment of prophetic awakening the intellectual love of the eternal reconciles the finite and the infinite, the object and the subject, and the matter and the spirit. Aesthetically speaking, the artist dwells in eternity, in the world of the wakeful Brahman, by freezing the historical time, that is, by triumphantly emerging from it. The artist of Kouroo in Walden, unlike Eliot, realizes fully the significance of freezing historical time in creating an immortal "world of full and fair proportions."[136] This is the symbolic act of bringing the object-existence inside the self and of transforming nature into art.

I have stated earlier that the vision and the pattern of quest correspond to those of Dante's Vita Nuova and Paradiso. In Dante, the point of contact with Beatrice is a place somewhere at the bottom of the fiery city which adjoins the top of purgatory, this world or life. The mountain-top of Dante's purgatory is not outside but within the recesses of the human mind. Similarly in Shelley the point of initial contact with Emily is at the end of the forest of life. If we consider the seven terraces of deadly sins of the purgatorial ladder as misdirections or lapses of love experienced by the soul, then obviously the Comet and the Moon figures jointly represent the central idea of the purgatorial experience, especially concerning lust and pride. In fact, sensuality is a manifestation of ego and the two are perversions of desire. The vale of tears, the treatment of which occupies about three-fourths of the poem, is a combined form of hell and purgatory. Reaching the top of the purgatory in Dante and emerging successfully out of the forest in Shelley depend upon higher intellectual love whose vision is embodied in Beatrice and Emily, the two archetypal guides on the visionary pathway to the heavenly state. Dante's earthly paradise is on top of the mountain of purgatory, and the redeemed wreck of Eden in Epipsychidion is at the end of the forest of life. The continued journey to the paradisal realm in Dante symbolizes the progression of intellect, philosophy or love;[137] and it is through love as intellectual perception of the divine essence and the infinite that the soul experiences the beatific vision. In the Vita Nuova--and Epipsychidion, as Shelley says, in his Vita Nuova--Dante's experience is threefold: the sensual or earthly love which impels him to search for higher and eternal beauty, the fickle knowledge or philosophy which shows herself as a mistress of mortal or human science only, and finally the revealed knowledge in the vision of Beatrice.[138] These three experiences may be considered as corresponding to those of the Comet, the Moon and the Sun in Epipsychidion. The two major motifs on the "Dantean Way" of fulfillment and redemption, as Williams suggests,[139] are rejection and affirmation of images. The "Dantean Way" of affirmation of images, defined as "a method of process towards the inGodding of man," begins with the three integrally related constituents," a woman, a city, and intellect and poetry.[140] These images, adds Williams, "end with the inGodding of man." Obviously the Shelleyan way is not much different: the central motfis in Epipsychidion are the epipsyche (woman), isle-city, poetry, music and wisdom.

If we wish to read the three figures allegorically, it is best to read the poem as an allegory of, and as an apologia for, the imagination. In answer to Peacock's Platonic glorification of reason, and denigration of imagination and poetry, Shelley makes a clear distinction between these "two classes of mental action":

> The one [imagination] is the τὸ ποιειν, or the principle of synthesis, and has for its objects those forms which are common to universal nature and existence itself; the other [reason] is the τὸ λογιζειν, or principle of analysis, and its action regards the relations of things, simply as relations; considering thoughts, not in their integral unity, but as the algebraical representations which conduct to certain general results. Reason is the enumeration of quantities already known; imagination is the perception of the value of those quantities, both separately and as a whole. Reason respects the differences, and imagination the similitudes of things. Reason is to imagination as the instrument to the agent, as the body to the spirit, as the shadow to the substance.
>
> (W, VII, 109)

Shelley's argument, especially the analogy of substance and shadows, is both Platonic and Spinozistic. The imagination is the true "inventive and creative Faculty" that treats the "first principle," the archetypes, with the greatest mental freedom.[141] Poetry as "the expression of the imagination" ascends "to bring light and fire from those eternal regions where the owl-winged faculty of calculation dare not ever soar" (W, VII, 135). The imagination as the principle of synthesis means creation, invention, making, unifying or combining into a whole. The poetry of substance will include the world of shadows as well. Shelley's preference is for the Sun-imagination, the fiery realm of Blake's Los, and not for the Moon-state, for which Keats, in a different context, of course, has a special fancy. And Browning is right in calling Shelley the "Sun-treader."[142] In another sense, the three states may be considered as referring to the evolutionary stages or types of poetry that Shelley discusses in the Defence. Shelley does not condemn erotic and bucolic poetry, nor does he castigate utilitarian ethics, but he believes that the enlarged imagination and poetry, which is "the image of life expressed in its eternal truth" (W, VII, 115), will include all these characteristics in the total vision.

In connection with this total vision, there is in the Epipsychidion an important enunciation of the Romantic doctrine of organic imagination and creation:

> Twin Spheres of light who rule this passive Earth,
> This world of love, this me; and into birth
> Awaken all its fruits and flowers, and dart
> Magnetic might into its central heart;
> And lift its billows and its mists, and guide
> By everlasting laws each wind and tide
> To its fit cloud, and its appointed cave;
> And lull its storms, each in the craggy grave
> Which was its cradle, luring to faint bowers
> The armies of the rain-bow-winged showers;
> And, as those married lights, which from the towers
> Of Heaven look forth and fold the wandering globe
> In liquid sleep and splendour, as a robe;
> And all their many-mingled influence blend,
> If equal, yet unlike, to one sweet end;—
> So ye, bright regents, with alternate sway
> Govern my sphere of being, night and day!
> (E, 345-61)

This passage and the lines 362-85 should be read with the preceding discussion of the three figures in mind. Undoubtedly, "this passive Earth, / This world of love, this me" is the poet-persona[143] whose "sphere of being," the world of poetry, is created by the "Twin Spheres," the "married lights" of the Sun and the Moon, the imagination and reason.

Both these powers are enjoined to usher in the new birth, the spring of poetry and love. Though the function of these two powers is "unlike," their "many-mingled influence" must blend "to one sweet end" of regeneration. Night and day represent the totality of vision that the Sun and the Moon will continue to engender in harmony. The Moon, the secondary power, is supposed to bring the "Winter of the tomb" back to life, so that "it may ripen to a brighter bloom" (E, 67). The "beautiful and fierce" Comet "Who drew the heart of this frail Universe" (E, 369) is asked to "float into our azure heaven again," where it will be fed by the "living Sun . . . from its urn / Of golden fire" and where "the Moon will veil her horn / In thy last smiles" (E, 375-77). The manner of synthesis and reintegration of these three faculties, represented by the Sun, the Moon and the Comet, in which the power of imagination unifies the various polarities so as to create a new universe, a higher consciousness like that of the fourth point of Jung's mandala motif, is similar to that of the triple experience of the soul in the Timaeus. But in the Phaedrus we have Plato's vision of the chariot of the soul with its three winged steeds, each representing a separate aspect of the soul yet all moving in harmony. And we may also think of Ezekiel's prophetic vision of the Chariot-throne with its wheels within wheels.[144] In Plotinus, this is analogous to the processional movement of the One,[145] the good, into the Universal Mind and the World-Soul at the macrocosmic level, and of the universal intellect or creative intuition into the soul and the body at the microcosmic level. However, the central motif of creation suggests mythic analogue to the biblical story of creation of the universe,[146] a story which Milton also treats in

Paradise Lost.[147] The "everlasting laws" are those mythic principles of creation which govern and guide the movement of spheres[148] in relation to Earth.

It is important to consider why Shelley would describe somewhat paradoxically "this Earth" and, by implication, "This world of love, this me" as passive. The word "passive" is used not in the sense of dead or lifeless, as may be deduced from the images "Winter of the tomb" and "frail universe," but in the far different and more significant sense of prophetic. The expression "passive Earth" refers to Shelley's important belief that poetry is the expression of prophecy and vision, of those inspired moments in which the poet-prophet beholds the present as well as the future and the past in the present,[149] but not of "reasoning, a power to be exerted according to the determination of the will" (W, VII, 135). Even the greatest poet, reiterates Shelley, cannot say that "I will compose poetry," because "the mind in creation is as a fading coal, which some invisible influence, like an inconstant wind awakens to transitory brightness" (W, VII, 135). However, Shelley is not using the words "prophet" and "prophecy" in the "gross" and ordinary sense,[150] because he maintains quite clearly that this power is the inmost power of the mind and that only the expanded imagination with a highly delicate sensibility can experience the eternal moment of prophetic vision. Anticipating Jungian psychology, he seems to hold that this imaginative act belongs to the unconscious rather than to the ego or the conscious.[151] He seems to have understood from Spinoza that prophecy is "nothing more than a much clearer perception, and more far-seeing vision, than [is] enjoyed by mankind in general," and that inspiration, "a necessary adjunct," is "a peculiar disposition of the imagination" (W, VII, 364),[152] a moment of vision in which revelation is made. In this state of inspiration, of "vivid imagination," the self as a passive "receptacle" is disposed to receive the spirit of prophecy, the eternal imagination, the spirit of the Bodhisattva. Once we understand that the pre-condition for this experience is an inner mental discipline like that of the yoga, the paradox and ambiguity of the word "passive" are easily grasped: it is only after having attained higher and unified consciousness, pure intuition, that the moment of prophetic vision is passive. The passivity--not to be understood literally--is an attribute of this type of consciousness, the imagination which is otherwise fully conscious. In this connection, we may recall Socrates' classification of the third state of Eros as poetic mania or divine madness in which the poet creates.[153] Love-imagination, like the power of the One, is passive: that is, it works by virtue of its own disciplined nature without any external regulatory pressures of the ego or the reasoning faculty. Shelley explains the power of the imagination and the nature of its passivity with the help of a scientific analogy:

> Association is, however, rather a law according to which this power is exerted than the power itself; in the same manner as gravitation is a passive expression of the reciprocal tendency of heavy bodies towards their respective centers.
>
> (W, VII, 107)

Hence, the wisdom which will perfect the "flowers of thought" of the song and its fruit like those of "the trees of paradise" is made possible by the woman, the epipsyche: with the power of the Emily-Sun, the persona is able to reintegrate the other two figures, the Moon and the Comet. Poetry created by the love-imagination is the poetry of life—life not as it is but as it can be as an ideal possibility.

VII

In considering the third and the last movement of the poem, we should remember that it is in a different time-stream from that of the other two movements. The day has come when Emily will be united as "a vestal sister" with the mortal part, and as a bride with "the intense, the deep, the imperishable, / Not mine but me" (E, 391-92) which is the purified immortal soul and the world of eternal imagination and poetry, and when true and free love "like Heaven's free breath" will liberate "The limbs in chains, the heart in agony, / The soul in dust and chaos" (E, 400; 406-07). In Jerusalem, Los in his desperate effort to realize his emanation Enitharmon makes the final bid by declaring that "Time is finished."[154] In Epipsychidion, the exit from temporal to paradisal time, from the mortal state to the un-mortal, and from experience to innocence, is eschatological, in the sense that the soul seeks ultimate emancipation and redemption. But the way leading to the union with the epipsyche and to ultimate liberty lies through the isle-paradise of the imagination. In the Phaedrus[155] the chariot of the soul with its three winged steeds flies back to the creator, but the way to heaven lies through the lower paradise. And the power that enables the steeds of the soul-chariot to fly is given by winged Eros, manifested in erotic emotion which seeks totality of being through a higher form of beauty.

With Emily as his light and guide, the persona creates a visionary realm of Edenic innocence. The imaginative path which is "on the sea's azure floor" has never been traversed by any keel before. The winged bark of vision is "as an albatross, whose nest / Is a far Eden of the purple East" (E, 416-17). "Beautiful as a wreck of Paradise" (E, 423), the Ionian isle, "his chosen home," with all its pastoral characteristics, breathes freshness, simplicity and purity. Here he sees and hears the "noonday nightingales" (E, 443) of his imagination. The whole of nature, the world of Pan, is fully blooming, and the imagination is able to enter into communion with the original and pure elemental sensuousness of a world in which sin is unknown. In religion or magic, this communion is symbolic of the differentiation or quintuplication of the primary elements:

> The light clear element which the isle wears
> Is heavy with the scent of lemon-flowers,
> Which floats like mist laden with unseen showers,
> And falls upon the eye-lids like faint sleep;
> And from the moss violets and jonquils peep,
> And dart their arrowy odour through the brain
> Till you might faint with that delicious pain.
> And every motion, odour, beam, and tone,
> With that deep music is in unison:
> Which is a soul within the soul--they seem
> Like echoes of an antenatal dream.
> (E, 446-56)

All life and elemental response, including "motion, odour, beam, and tone," are in perfect unison with the "deep music" which is the principle of original harmony governing the isle. The harmony on the isle is like that of the antenatal existence. The soul seeks this preexistent state by identifying itself with the principle of harmony manifested in the isle. The phrase "a soul within the soul" explains this principle of universal harmony and unity. The principle of harmony is not only the principle of ideal life but of poetry as well. We may note Shelley's repeated emphasis on music as a universal condition to which all life and art must aspire.

In contrast to the world of experience or the desolate city, the Ionian Isle is in complete harmony with "heaven, Air, Earth, and the Sea":

> It is a favoured place. Famine or Blight,
> Pestilence, War, and Earthquake, never light
> Upon its mountain-peaks; blind vultures, they
> Sail onward far upon their fatal way:
> The winged storms, chaunting their thunder-psalm
> To other lands, leave azure chasms of calm
> Over this isle, or weep themselves in dew,
> From which its fields and woods ever renew
> Their green and golden immortality.
> (E, 461-69)

But it is the island of art and poetry, not of nature. In the imaginative creation of this island, nature or object-existence does not have any independent entity of its own, and each unit exists in complete harmony with the total creation. Man and nature on this isle exist, not in the fallen state of "Famine or Blight, / Pestilence, War and Earthquake," but in the risen state of universal harmony, love and hope. It is the power of love-imagination as universal harmony or the principle of synthesis that makes all nature function as an organic unity. This higher world is the apocalyptically revealed vision of new earth, a vision which, as Shelley would have said, surpasses that of the "fabled Eden."[156] The vision of the revitalized isle also resembles that of "A brighter Hellas."

In somewhat pantheistic and Plotinian terms, Shelley describes the isle as a living organism and the interfusion of the universal light:

> Yet, like a buried lamp, a Soul no less
> Burns in the heart of this delicious isle,
> An atom of th' Eternal, whose own smile
> Unfolds itself, and may be felt not seen
> O'er the grey rocks, blue waves, and forests green,
> Filling their bare and void interstices.
> (E, 477-82)

The isle, "An atom of th' Eternal," has its "Soul" or epipsyche which is "like a buried lamp." The beauty and power of this isle "may be felt" but "not seen," because the light of the Soul-Lamp becomes the creative power of nature: the lamp is buried in the sense that it is in the heart of the isle but is not shattered. The image of the isle as "An atom of th' Eternal" recalls the Plotinian theory of emanation,[157] according to which the phenomenal world is the first emanative form of the world-soul. On the aesthetic level, the perception of the isle as a living art-form and as a bride-epipsyche is an act of embodying the feelings in a concrete symbol of identity. On the spiritual level, the soul in perceiving its very own self in the isle-bride experiences a state of consciousness in which the difference between matter and essence, and subject and object is reconciled.

On this isle is "a lone dwelling," "a pleasure-house," built by "Some wise and tender Ocean-King, ere crime / Had been invented" (E, 488-89) and "Made sacred to his sister and his spouse" (E, 492). By invoking the Greek myth of creation,[158] the poet makes an integral association between the birth of the pleasure-house and that of the human form:

> It scarce seems now a wreck of human art,
> But, as it were, Titanic; in the heart
> Of Earth having assumed its form, then grown
> Out of the mountains, from the living stone,

Lifting itself in caverns light and high:
For all the antique and learned imagery
Has been erased, and in the place of it
The ivy and the wild vine interknit
The volumes of their many-twining stems . . . .
(E, 493-501)

The "living stone" as opposed to the dead stone of matter is the impregnated stone of intellect or imagination, which brings into being the form from the heart of Earth. The pleasure-house is a metaphor for the poetic form as well as for the human body; and in relation to the isle of poetry it is a transcendent vision of the Edenic state. Here the earth and ocean, like the innocent lovers of cosmic myths, "sleep in one another's arms," dreaming in their creation the reality of human existence, yet indicating the way to the ultimate reality that is inherent in the creative process of imagination. To this isle and "pleasure-house" the poet has sent books, music

and all
Those instruments with which high spirits call
The future from its cradle, and the past
Out of its grave, and make the present last
In thoughts and joys which sleep, but cannot die,
Folded within their own eternity.
(E, 519-24)

In Kubla Khan, the three principal images with which the poet hopes to resuscitate his vision are the sunny dome, the Abyssinian maid and her music. In Epipsychidion, in addition to the isle, the pleasure-house and Emily, there are books, music and other instruments with which the Poet can create prophetic wisdom and poetry. In Prometheus Unbound, the prototype of this island is the cave, the "throne-room"[159] of poetry and other arts, to which Prometheus and Asia retire to discover reality and truth through the creative act of love. And there Prometheus hopes to create "the progeny immortal / Of Painting, Sculpture, and rapt Poesy / And arts, tho' unimagined, yet to be" (PU, III, iii, 54-56). The Promethean poet-persona of Epipsychidion hopes to experience the "diviner day" of the imagination, not by an escape into the future but by summoning the future and the past in the eternal present. It is a paradox wherein the artist like the eternal creator is both in and out of time.

The sea is the vast, unformed and uncontrollable region of the unconsciousness into which Atlantis is sunk. The isle, therefore, symbolizes the recovery of the sunken Atlantis or higher consciousness; it refers to that redeemed part of the self which was in the limbo of self-oblivion; and it marks the state when the projection-making force has been identified and the anima, "My Lady Soul," is willing to embark on Noah's boat to lead the animus out of the deluge to the original paradisal state. The isle, we may recall, embodies the soul's "antenatal dream" of spiritual existence. The image of the isle as a pastoral sheepfold and the full physis of nature are to be compared only to the dangerous harbours and high seas that surround the isle. The figure of the poet-seer that is developed in this section, especially in terms of his total vision of, and commitment to, the new universe of love, arts, poetry and wisdom, approximates that of the Wise Old Man on Jung's Quaternio.

A comparison of this isle in Epipsychidion with the island in The Tempest is appropriate.[160] Prospero's island is in the sea of the unconscious, and Miranda, the anima figure, is the image of daughter and bride. What magic, wizardry and music are to Prospero, the imagination, poetry, music and wisdom are to Shelley. Prospero's island and Shelley's Ionian isle respectively offer symbolic contrasts to the fallen empires, the sunken commercial kingdoms, of their own times, especially with respect to the tyrannical hostility shown by these empires to wisdom, poetry and culture. Considered as a historical and cultural allegory of the fallen Albion,[161] the isle in Epipsychidion represents the Promethean state of cultural renaissance, in which imagination, poetry and other arts constitute the core of life. It is an image of the ideal city that will be free from "Famine or Blight, / Pestilence, War and Earthquake." Referring to the condition in which poetry and art are created, Shelley advocates "simple life" and "true taste," to which "the pale drudge Luxury" (E, 526) of nineteenth-century commercial England as well as of our own day stands in an ironical contrast. In Plato's imagination the Beautiful City of the Republic or the antediluvian Athens perhaps stands as a contrast to the commercial, selfish and greedy empire of Atlantis which was cursed by the gods to be sunk.[162] Ironic associations of the sunken Atlantis with England in a similar state have been suggested in literature, and in this connection, we may recall Blake's vision of the fallen Albion, England. That Shelley implies this ironic and allegorical association of the isle with England is evident from the imagery in lines 461-69. In envisioning the isle of the imagination, the poet seeks a way out from the desolate and hellish city, and its cannibalistic social temper, where poetry and arts are imprisoned, to the ideal city, the community of being, where he can have the freedom to create and experience fulfillment.

In Blake's fourfold vision, the lower paradise is the Beulah-state of threefold vision in which the ideal creation takes place.[163] As stated earlier, there is a lower paradise in Dante as well as in Plato's Phaedrus. The Garden of Eden in the Bible is also a lower paradise. In somewhat the same manner, the isle-paradise of Epipsychidion is an analogy of innocence with the Edenic state where human love, hope and happiness are realized and where the total creation is identified as the epipsyche. As Dante reaches the uppermost rim of the earthly paradise, he is led by Beatrice to the center of the Rose. The topography in Blake is not much different: the recovery of the emanation takes place in Beulah which touches the rim of the fiery city where eternal union is consummated. Similarly, in Shelley the persona reaches the climactic moment in his created universe where he anticipates the final consummation.

As the persona almost reaches the peak point of the isle-paradise, he expresses a strong desire to unite first with the cosmos of the isle:

> Let us become the over-hanging day,
> The living soul of this Elysian isle,
> *Conscious*, *inseparable*, *one*.
> (E, 538-40, my italics)

These lines are an important expression of the principle of poetic creation and organic unity. The persona and the epipsyche wander like Adam and Eve in a Garden of Eden, seeking a point on the paradisal time-stream for eternal union. In this respect, the two important images of ideal cosmic unity, which are symbolic of their own impending consummation, should be noted: "the blue heavens bend / With lightest winds, to touch their paramour" (E, 544-45); and "the pebble-paven shore, / Under the quick, faint kisses of the sea / Trembles and sparkles as with ecstasy" (E, 546-48). This is the pattern and the process of love, human as well as cosmogonal, and of creation-in-ecstasy in art and nature, in which the sexual is spiritual and catharsis ecstasis.[164] The psyche and the epipsyche will be united in the creative act,

> Possessing and possest by all that is
> Within that calm circumference of bliss,
> And by each other, till to love and live
> Be one . . . .
> (E, 549-52)

In a sense, "Possessing and possest" are two aspects of the sexual-spiritual act, the state of ideal union to which the expression "calm circumference of bliss" seems to refer. "Possessing" is loving or imagining the object of the imagination, and the process implies the preparedness of the mind to receive the object that it seeks to possess. The word "possest" implies the moment of spiritual surrender of the self when it is prepared to give itself completely over to the object of love. "Possessing and possest" refer to the very nature of the erotic mania. However paradoxical the two aspects may otherwise appear, in the ultimate moment of bliss these--"Possessing and possest," "to love and live," and the ideal and the real--are reconciled into the oneness which is the unity of being. The statement "to love and live / Be one" (E, 551-52),[165] which expresses Shelley's doctrine of poetic creation and of correspondence and identity, can be best understood in the light of his conception of love to which I have already referred.[166] Shelley is concerned with the problems and methods of the imagination and poetry and of redeeming the world from its vegetative state, but at the same time he is equally concerned with the existential aspect of love. The view of perception as existence--not only the perception of the infinite and the eternal but also the reconciliation between perception and existence--is fundamental in Shelley's thought. It is close to Buber's thesis of perceiving the It as the Thou. In Buber, the identity of the It, the object-existence, with the eternal Thou characterizes the state of awakening to infinite reality or the state of grace. In Shelley, too, "that calm circumference or bliss" in which "to love and live" become one is the state of grace or pure intuition, achieved through art as spiritual discipline.

The persona reaches the climactic moment of sexual-spiritual consummation with the epipsyche:

> And we will talk, until thought's melody
> Become too sweet for utterance, and it die
> In words, to live again in looks, which dart
> With thrilling tone into the voiceless heart,
> Harmonising silence without a sound.
> Our breath shall intermix, our bosoms bound,
> And our veins beat together; and our lips,
> With other eloquence than words, eclipse
> The soul that burns between them, and the wells
> Which boil under our being's inmost cells,
> The fountains of our deepest life, shall be
> Confused in passion's golden purity.
> As mountain-springs under the morning Sun.
> (E, 560-72)

Shelley's repeated dissatisfaction with language as a vehicle of poetic thought[167] can be understood only in terms of his emphasis on the nature of unity which the imagination seeks. The intense and irrepressible melody of thought like the divine harmony that language fails to communicate finds expression through the eyes darting "into the voiceless heart, / Harmonizing silence without a sound." We have encountered earlier a similar image in lines 88-89,[168] where the eyes, the "sunbeams of those wells" are a direct and organic medium for communicating "the lightnings of the soul," but language as compared to the eyes is seen as an unorganic, remote and dead medium. What is sought in a highly charged moment of creative love is not simple communication but communion of the inmost soul in a moment of final calm, which is further beyond the thought's sweet melody. Another climactic expression of disillusionment with language appears towards the end of the poem:

> Woe is me!
> The winged words on which my soul would pierce
> Into the height of love's rare Universe,
> Are chains of lead around its flight of fire.--
> I pant, I sink, I tremble, I expire!
> (E, 587-91)

Dante expresses similar ironic frustration with language in the last Canto of Paradiso.[169] Such paradoxical concern with the medium does not suggest failure of art, or pessimistic despair on the part of Shelley or Dante, but is a frank recognition of the spatial nature and other limitations of language, and of the commitment of making language an integral part of the total vision in which art, language and myth evolve together as a unity.[170] In order that the words may adequately communicate the immensity and depth of poetic thought, they must become mythic and symbolic structures of the mind, and a part of the total verbal pattern. The words that do not help the soul to communicate fully the conception "of the height of love's rare Universe" are in fact not winged. But another implication of this image is that after the vision or mythic narrative has run its course in the poem, words do not normally have the original creative power that they would otherwise have when created as a part of the total poetic process and structure. A more specific question seems to have been posed: what is the value of words, art and poetry within the poetic universe or structure of the poem after the union between the psyche and the epipsyche has been consummated and the theme of oneness, including that of death and immortality, has been clearly brought home? When Shelley says that words cannot "penetrate the mystery of our being" (W, VI, 194), or "That thou,—O awful LOVELINESS, / Wouldst give whate'er these words cannot express,"[171] he as an artist shows his deep concern not only with the poetic medium, the powerful language of the imagination[172] —the language which "is a perpetual Orphic song" (PU, IV, 415)—but also with the final language which is beyond words.

Coming back to the paradox of poetry as a language of silence, Shelley, I believe, is anticipating a new kind of poetry. The word "silence" (E, 564) is not used in the literal and ordinary sense of the term but, read in the context, it refers to that power within the soul, the first creative harmony in human or cosmogonal love, the expression of which is outside the limits of an extraneous medium; it suggests that spiritually determined "sensuous genius," a pure elemental sensuousness, the timeless voice of affinity, a ceaseless spiritual sensation which is expressed in higher music; it signifies that prophetic revelation in which the creative harmony and divine harmony, the artistic process, love, and the work of art, Emily, become one. In the beginning of the second movement of the poem, we find that this creative harmony embodied in Emily, whose "Spirit was the harmony of truth" (E, 216), permeates the entire universe: her sound is heard as pneuma, breath, humming "through the whispering woods" and "all silence." The harmonized silence therefore characterizes unity, harmony and wholeness, and it is to this state of "Harmonizing silence" that the vision of new poetry aspires. As the poet approaches the sphere of harmony, the burning fire of the soul, the spatial pattern of the language, like the physical barriers in the image of sexual union, starts breaking down, and the inadequacy of the words is felt more deeply than ever before. But the inner power obliges the poet to seek a new medium, or rather to transcend his medium, so that poetry approximates the condition of music. Still at the highest stage of stasis, in the creative act of union, when all thought has ceased and when the soul has experienced fullness, poetry becomes the language of silence.

The sweet melody of thought, because of its heightened intensity, becomes "Harmonizing silence without a sound" (E, 564).[173] The image of the thought melting into the eternal calm of harmony is followed by the sexual union which again is symbolic of the creative process and of total fusion and identity. Here on the Elysian isle which is in a way an aesthetic equivalent of the Island of the Blessed in the Orphic cult or the abode of the souls in Plato's _Gorgias_, the poet and the epipsyche, in abandoning themselves to each other in love, "enjoy _in the flesh_ eternal felicity."[174] The soul and Emily are united in the well of the self, merging with the creative energy, "passion's golden purity," and, finally, with the immortal and eternal "burning fountain"[175] of the One:

We shall become the same, we shall be one
Spirit within two frames, oh! wherefore two?
One passion in twin-hearts, which grows and grew,
'Till like two meteors of expanding flame,
Those spheres instinct with it become the same,
Touch, mingle, are transfigured; ever still
Burning, yet ever inconsumable:
In one another's substance finding food,
Like flames too pure and light and unimbued
To nourish their bright lives with baser prey,
Which point to Heaven and cannot pass away:
One hope within two wills, one will beneath
Two overshadowing minds, one life, one death,
One Heaven, one Hell, one immortality,
And one annihilation.

(E, 573-87)

In the process of transfiguration, their two frames or spheres of being expand and finally become one. In the woman's embrace all duality is reconciled into oneness: the subject and the object, the perceiver and the perceived, the creator and his creation, the poem and the poet, matter and spirit, the _Purusha_ and the _Prakriti_, the animus and the anima, the _It_ and the _Thou_, the Logos and the Eros--all become one in a state of divine ecstasis. The body and soul are unified into one consciousness or pure intuition of no-sphere.

The theme of unity announced earlier, "Let us become . . . / The living soul . . . / _Conscious_, _inseparable_, _one_" (E, 538-40, my italics), and then brought to a final conclusion in lines 573-87, raises a question about the nature of identity that Shelley has in mind. Buber, in explaining the theological distinction between assumption and absorption, observes that within the framework of the _I-Thou_ relationship the only identity that is possible is assumption.[176] However, in the androgynous figure of Christ we have the symbolic motif of absorption. Although the painful paradox of absorption and assumption forever exists,[177] it should suffice for our purpose to assume that both the motifs are patterns of identity. In Epipsychidion the total imagery, as should be evident from the foregoing discussion, is suggestive of the use of both these motifs: the processional movement characterizes the motif of assumption, whereas the recessional movement suggests the motif of absorption. Shelley develops the idea of continuous progression of the soul, according to which the soul, after it has attained its final liberation and fulfillment, returns in a recessional movement to its divine home, the universal mind.[178] Towards the end of the poem we still hear, however, the continued dialectic, "one / Spirit within two frames," "One passion in twin-hearts," "One hope within two wills, one will beneath / Two overshadowing minds." The yearning concludes with the all-inclusive idea of "*one life*, *one death*, / *One Heaven*, *one Hell*, *one immortality*, / *And one annihilation*" (E, 585-87, my italics).

But the power that leads the persona to the "burning fountain" of universal intellect, gnosis or *bodhi* is symbolized by Emily. With this wisdom, or *shakti*, he can pierce through the veil of illusion, annihilate his ego, the non-self, the vegetated body, and experience spiritual release into the timeless. She is the symbol of renewal, achieved through grace, in somewhat the same manner as Dante's Beatrice. As Beatrice takes Dante to the center of the Rose and enables him to experience divine wisdom, so does Emily lead the persona to experience simultaneously annihilation and immortality. However, this moment of redemption, symbolized as the descent of the Logos, Time, "the mediator and redeemer" (W, VII, 138), is the "ripe moment" of dissolution. In this moment of highest awareness, the imagination makes the final libidinal thrust to quit the temporal time-stream. As the Spirits sing in Prometheus Unbound, "We bear Time to his tomb in eternity" (IV, 14). The idea of regaining new vision by dissolving the existing realm of time and space, and of the reintegrated wholeness is dramatized in the mythic union of the persona and Emily. In the Indian myth,[179] Siva is time, the archetypal yogi-artist-creator, "the personification of the lingam," the earlier form of the Bodhisattva, the prototype of whom in Western literature is Eros, the Kosmogonosos or the combined form of Dionysus and Orpheus, and his consort Kali (nature, creation, womb, space) whose seat is the heart or soul. As mentioned earlier in our discussion of the well symbolism, the shakti is hidden inside the soul, the center of creation, waiting to be united with her lord. Siva, by his cosmic rhythmic dance which is a symbolic act of creation of a poem or universe, and finally by his cosmic embrace which marks the end of time, realizes the divine power, Kali, from his own self, thus dissolving the Prakriti and creating a new universe. Similarly in the mythic union with Emily, the epipsyche, the poet-persona recovers his shakti, the redemptress, in the creative process, whereby the imagination annihilates time and space and creates eternal forms of love and beauty. This divine power, shakti, as a total conception of love, liberty, hope, wisdom and art is, in the poetic process, transferred to the central symbol, Emily: she is the creative process, the work of art, the symbol-idea-power, and the "sovereign" of poetry to whose feet the weak verses are sent. The figure of Emily, the epipsyche in Epipsychidion comes close to Blake's Jerusalem who symbolizes the total love and liberty in Albion.[180] As Beatrice is "an analogy and a metaphor for Christ,"[181] so, too, is Emily for Intellectual Love, Christ-consciousness, the Bodhisattva and the

Eros-Kosmogonosos. Dante's Beatrice, Blake's Jerusalem and Shelley's Emily are, in varying degrees, anagogic symbols of love, wisdom and liberty. The total vision of reintegrated wholeness recalls the words of Earth in Prometheus Unbound: "Man, one harmonious soul of many a soul, / Whose nature is its own divine controul, / Where all things flow to all . . . " (IV, 400-02).

To recapitulate, the total vision of Epipsychidion is the healthy and positive[182] vision of "love's rare Universe": the chief constituents of the Shelleyan way are the epipsyche, wisdom, poetry, paradise and new life. But the poem also deals with the creative process of poetry, redefining imagination as the total power of "love's rare Universe." In the Bhagavad-Gita, the situation is dramatized in the form of an eternal conflict between Purusha, the divine imagination and Prakriti, the cosmic play or Maya.[183] Ideally speaking, Prakriti is what the imagination creates as its integral part and is always subject to the control of Purusha. But divorced from Purusha, Prakriti manifests itself in its most demonic form, the lowest form of Maya, "the Spinning Woman," creating a hellish and sinister world of Comet-Moon. As the two struggle to control each other, the successful emergence of Purusha from Prakriti is the story of the triumphant imagination to achieve reintegrated wholeness, while the total loss of Purusha is the victory of Prakriti, a symbol of which is the forest of life in Epipsychidion. The success is based on the imaginative thrust to arrest the movement of cyclical time and space in a moment; that is, to make historical time and eternal time intersect each other. Thus Krishna says to Arjuna: "Know I am Time, that makes worlds to perish, when ripe, and bring on them destruction."[184] In Epipsychidion, this is the moment in which all illusion and selfhood are annihilated, and the bridal apocalyptic union of Emily, the cosmic bride, and the poet-persona, like that of Asia and Prometheus, is consummated. By annihilating the world of time and space, the imagination reaches the "rare Universe" of unity and harmony. In this eternal moment of unity, all duality is reconciled and Chronos becomes Kairos.

CONCLUSION

Saturn and Love their long repose
  Shall burst, more bright and good
Than all who fell, than One who rose,
  Than many unsubdued:
Not gold, not blood, their altar dowers,
But votive tears and symbol flowers.

Oh, cease! must hate and death return?
  Cease! must men kill and die?
Cease! drain not to its dregs the urn
  Of bitter prophecy.
The world is weary of the past,
Oh, might it die or rest at last!

--*Hellas*

I

My principal concern in this study has been to interpret and evaluate each of the three poems as a total verbal structure (*mythos* and *dianoia*) and as a manifestation of Shelley's consciousness. While the primary focus has been on the "whatness" or the "total meaning" in a body of verbal structure, I have dealt with Shelley's theory of the imagination and the creative process. Although I have attempted to elaborate the meaning of Shelley's poems from several different perspectives, I have purposely refrained from an analysis of his versification and from stock biographical responses.

It is evident from Shelley's theory of the imagination as stated in the *Defence*, and from the imaginative universes of *The Revolt of*

Islam, The Witch of Atlas and Epipsychidion that Shelley identifies imagination with love. Love-imagination manifests itself in The Revolt as the revolutionizing power of hope and good, as the Primogenial Love in The Witch, and as creative unity and transcendental wisdom in Epipsychidion. Love as perception or consciousness is the moral and spiritual power which underlies Shelley's vision of the imaginative universe; it is the inner wisdom, much like the imaginative ideals of Socrates and Christ, which eradicates all evil in the individual mind and the universe; it is the power which unifies the subject and the object, existence and perception, the psyche and the epipsyche, and art and nature; it is the eternal, regenerative and synthetical power in the cosmos; it is the creative intuition which redeems our existence to the highest possible level of integrated wholeness. Shelley regards the power of love variously and simultaneously as Eros, Philia and Agape; it is this power which shapes his mythic consciousness and vision.

The nature and quality of Shelley's imaginative or model universe can be understood only if we grasp his conception of imagination as love. In the Defence, Shelley, while referring to a poet's legitimate concern with the immediate problems of his time, says that "he not only beholds intensely the present as it is, and discovers those laws according to which present things ought to be ordered, but he beholds the future in the present, and his thoughts are the germs of the flower and the fruit of the latest time" (W, VII, 112). With regard to the prophetic and universal power of the poetic imagination, Shelley further says: "A poet participates in the eternal, the infinite, and the one; as far as relates to his conceptions, time and place and number are not. The grammatical forms which express the moods of time, and the difference of persons, and the distinction of place, are convertible with respect to the highest poetry without injuring it as poetry . . . " (W, VII, 112). Therefore, the mythic structure of poetry transcends the historical, the actual and the temporal world, although the imaginative order that the poet creates as an ideal or model world has its basic frame of reference in our everyday existence, the lower world. The higher world of the imagination is the world of love, liberty, hope, wisdom, justice, truth and beauty, and of myth, unity and totality of being. In contrast to the higher world of the imagination, which is a world of infinite possibilities, the lower world belongs to the sphere of habitual response, institutional and coded morality and "social realism," where ideas are calculated and aggressive weapons. At a descriptive level, this lower world is merely a political and social allegory of concern and anxiety. In the creation of a higher poetic world-order, the imagination takes a leap beyond the discursive realm and participates in the eternal act of creation. Since poetry for Shelley is the "dialectic of love,"[1] the imaginative realm of mythic consciousness allows a free release of creative energy, man's "imperial will." Speaking of Shelley's imaginative universe, Frye observes:

> . . . there appears in Shelley, as in his predecessors, the conception of a model world above the existing world. This model world for him, however, is associated not with the Christian unfallen world, not even with the Classical Golden Age, in spite of some allusions to the latter in the *Defence*, but rather with the higher reason, *Vernunft* as distinguished from *Verstand*, which so many Romantics identified with the imagination.[2]

Indeed, the imaginative universes of The Revolt, The Witch and Epipsychidion, like those of Prometheus Unbound and Hellas, are the realms of Vernunft. These model universes embody Shelley's mythic conception of true imaginative freedom, according to which freedom and social concern are synonymous. Generally speaking, a higher world in literature is a pastoral paradise. However, beyond this pastoral world is another world, a sphere of ultimate freedom, unity and fulfillment, such as the one we encounter in the first and the last cantos of The Revolt or towards the end of Epipsychidion. It is the vision of this world which, with all its moral, metaphysical and theological implications, places Shelley along with Dante and Plato.

These higher worlds in Shelley are symbolic of mythic states of consciousness. Inasmuch as the vision of these worlds, especially in The Revolt and Epipsychidion, rests on the myth of freedom and unity, the imagination strives to seek infinite wisdom, to experience reality ontologically, to apprehend a total relationship of the self with the cosmic principle, and to reconcile all duality. The myth of freedom is an eschatological myth of the soul's progress and spiritual unity: the soul, by a continuous process of transcendence, seeks its ultimate liberty as well as a state of permanence or being. Thus civil and religious liberty becomes a part of the higher spiritual freedom. Shelley, like Plato, sets the vision of the realm of permanence and eternal unity against the soul's dialectical struggle through becoming, conceiving becoming and being as integral parts of the myth of freedom.

The presiding power of Shelley's model universe in The Revolt, The Witch and Epipsychidion is cosmic love, Eros (Cosmogonal Love) or

Intellectual Beauty. Inasmuch as Shelley recognizes this power as the supernal reality of the universe, his myth is theistic, all-inclusive and intelligible. Shelley expresses his conception of this power in the rejected introduction to ~~The~~ Revolt:

> There is a Power whose passive instrument
> Our nature is--a Spirit that with motion
> Invisible & swift its breath hath sent
> Amongst us, like the wind on the wide Ocean
> Around whose path the tumult and commotion
> Throng fast--deep calm doth follow, & precedeth.
> This Spirit, chained by some remote devotion
> Our choice or will demandeth not nor heedeth
> But for its hymns doth touch the human souls it needeth.[3]

The Platonic-Berkeleyan conception of transcendent and immanent reality is significant for understanding the Spirit of Good in The Revolt and a development in Shelley's thought from the Necessity of Queen Mab to the cosmic love or Intellectual Beauty of the later works.[4] Woodring explains this development from the Necessity of Queen Mab to the love of The Revolt:

> If we construct logical steps for the change, then Necessity, synonymous in the earlier poem with the "Spirit of Nature" and "Daemon of the World," produces a procreative cycle of birth and death that assures a continuation of life. When this permanent cycle of generations and seasons, teeming with life, is seen empowered by a unifying World Soul, love can be regarded as a cosmic process. Necessity is now coincident with the law of love.[5]

Of course, a clearer and more comprehensive development of the conception of love as a universal power occurs in Prometheus Unbound, The Witch, Epipsychidion and Adonais. Shelley identifies this power in Epipsychidion:

> There is a Power, a Love, a Joy, a God
> Which makes in mortal hearts its brief abode,
> A Pythian exhalation, which inspires
> Love, only love—a wind which o'er the wires
> Of the soul's giant harp . . . .
> (E, Frag., 134-38)

and further in Adonais:

> That Light whose smile kindles the Universe,
> That Beauty in which all things work and move,
> That Benediction which the eclipsing Curse
> Of birth can quench not, that sustaining Love
> Which through the web of being blindly wove
> By man and beast and earth and air and sea,
> Burns bright or dim . . . .
> (A, 478-84)

In Shelley's model universe, the heroic consciousness of man is a mediator of divine love or reality. Thus the heroic spirits of Laon and Prometheus who foster unity and love in the universe and redeem humanity mediate between the absolute good and political liberty. In a cancelled passage of Epipsychidion, Shelley, while juxtaposing Socrates and Christ, views them as mediators of universal love:[6]

> And Socrates, the Jesus Christ of Greece,
> And Jesus Christ Himself, did never cease
> To urge all living things to love each other,
> And to forgive their mutual faults, and smother
> The Devil of disunion in their souls.
> (E, Frag., 33-37)

And insofar as the poet "participates in the eternal, the infinite, and the one" (W, VII, 112) by realizing truth, wisdom and inner potentiality, and, hence, by creating universal and mythic forms of existence, his imagination, too, is a mediator of the suprapersonal reality. Poetry, as Shelley implies, reveals the "image of life expressed in its eternal truth" (W, VII, 115). Shelley's poetry, beginning with The Revolt, reverberates with a most exalted and fervent call to heroism, a call which reaffirms Shelley's optimistic faith in the totality of man.[7]

However, the most significant and the central image in Shelley's model world is the woman figure. She is both the embodiment of the absolute and the means of realizing the absolute. She is the incarnate vision of Intellectual Beauty or cosmic love. Thus Asia, the Witch of Atlas, Emily and the Lady of *The Sensitive Plant* are embodiments of reality. The ultimate conception of woman in Shelley is symbolized by the epipsyche: she represents all that the poet creates, his universe, his vision, his love, liberty and wisdom, the poem and the community of being. As the vision of the poet, she, like Dante's Beatrice, reveals to him the way to the center of infinite reality and eternal wisdom. She is the anima archetype of life and the soul-self who compels the imagination to seek psychic unity, perfection and wholeness. She is the cosmic bride with whom the imagination seeks apocalyptic marriage. This bridal apocalyptic union of Emily and the poet-persona, like that of Asia and Prometheus, marks the eternal moment of unity, in which *Chronos* becomes *Kairos*. In the mythic union with Emily, the poet-persona annihilates time and space, and recovers his *shakti*, the divine power. This spiritual dying in *Epipsychidion* and in *Prometheus Unbound* marks the moment of spiritual release into a paradisal time-stream, and, hence, of reconciliation of all duality. My discussion of *Epipsychidion* shows that Shelley's imagination invests Emily with a total conception of love, liberty, hope, wisdom and art, and that this conception of Emily (and Asia) is close to Blake's idea of Jerusalem. Furthermore, just as Beatrice is "an analogy and metaphor for Christ,"[8] so, too, is Emily for Intellectual Beauty or Love. In the metaphor of the woman, the imagination realizes the totality of being as well as art and energy.

II

The Revolt is an epic of Shelley's visionary politics; it embodies his strong optimistic faith in a cultural revolution, a revolution which he saw vividly emerging in England and Europe following the French Revolution, and which he thought would bring the millennial hope to realization. The French Revolution as a revolutionary and epoch-making phenomenon had struck Shelley's imagination at the age of twenty: Queen Mab, where Shelley sings of the vision of the new-born paradisal earth, the risen "paradise of peace" (VIII, 238), the "happy Earth, reality of Heaven" (IX, 11), man's "pure dwelling-place" (IX, 8), "A garden . . . / Surpassing the fabled Eden" (IV, 88-9), is Shelley's response to the French Revolution.[9] This enthusiasm for the Revolution, which Shelley shared with other English and German Romantics and which in his case never dimmed, is directly and manifestly expressed in The Revolt. It is significant to note that in Queen Mab Shelley synthesized all his previous ideas of the Esdaile book and started thinking in terms of the apocalyptic liberty of man, a conception which is based on wisdom, love, hope, self-esteem and community. However, Shelley pursued this concern for liberty more comprehensively and vigorously in The Revolt, making liberty a moral, mental and metaphysical myth of redemption. The mythic concern for liberty is further continued in Prometheus Unbound, Hellas and "Ode to Liberty."[10]

According to Shelley, the imagination of the poets not only nourishes the cause of liberty by awakening the minds of men to "a beneficial change" but also represents the "spirit of the age" by sharing a genuine and fundamental concern for intellectual and cultural advancement:

> For the literature of England, an energetic development of which has ever preceded or accompanied a great and free development of the national will, has arisen as it were from a new birth. In spite of the low-thoughted envy which would undervalue contemporary merit, our own will be a memorable age in intellectual achievements, and we live among such philosophers and poets as surpass beyond comparison any who have appeared since the last national struggle for civil and religious liberty. The most unfailing herald, companion, and follower of the awakening of a great people to work a beneficial change in opinion or institution, is Poetry. At such periods there is an accumulation of the power of communicating and receiving intense and impassioned conceptions respecting man and nature. The persons in whom this power resides, may often as far as regards many portions of their nature, have little apparent correspondence with that spirit of good of which they are the ministers. But even whilst they deny and abjure, they are yet compelled to serve, the Power which is seated upon the throne of their own soul. It is impossible to read the compositions of the most celebrated writers of the present day without being startled with the electric life which burns within their words. They measure the circumference and sound the depths of human nature with a comprehensive and all-penetrating spirit, and they are themselves perhaps the most sincerely astonished at its manifestations; for it is less their spirit than the spirit of the age.
>
> (W, VII, 140)

Shelley's mythic conception of liberty as embodied in _Queen Mab_, _The Revolt_, _Prometheus Unbound_ and _Hellas_ is an essential part of that unsurpassed "energetic development" in literature, which "accompanied a great and free development of the national will" and which expressed the "spirit of the age." The "spirit of the age," as Abrams suggests,[11] represents the cultural and revolutionary concern for "civil and religious liberty" which grew with the French Revolution.

It is significantly evident from Shelley's myth of liberty, especially his view of the evolutionary progress of human nature and community, that a political revolution is not a true and effective means of eradicating evil and tyranny on earth. Political revolutions only repeat the errors of the system. The true revolution, as Laon and Cythna as well as Prometheus and Demogorgon maintain, is caused by fostering consciousness, love and wisdom, and, hence, by changing one's vision. Thus while a political revolution is superficially concerned with social evil, the aesthetic revolution of consciousness, of man's mental and spiritual nature and potentiality, hits at the root of all evil. Shelley's moral and metaphysical view of evil enables him to carry the revolutionary struggle for human liberty and amelioration from the political and historical plane to the aesthetic plane, the realm of the arts and mental creativity. The higher universal consciousness or the imagination transcends the world by including in its fabric the basic concerns for human liberty in a more fundamental manner than that of the political struggles, in which ideas, issues and power become no more than vested political instruments of physical wars.[12]

Shelley's comprehensive view of the revolutionary struggle for liberty is embodied in the mythic conflict between the serpent and the eagle and in the motif of Manichaean dualism in Canto I of The Revolt. The image of the cyclical, continuous and eternal warfare between good and evil is further expanded in the mythic conflict between Prometheus and Jupiter in Prometheus Unbound. Demogorgon's concluding lines in Prometheus Unbound sum up the nature of this conflict and the evolutionary process of man's moral and spiritual consciousness:

> To suffer woes which Hope thinks infinite;
> To forgive wrongs darker than death or night;
> To defy Power, which seems omnipotent;
> To love, and bear; to hope till Hope creates
> From its own wreck the thing it contemplates:

> Neither to change, nor falter, nor repent;
> This, like thy glory, Titan! is to be
> Good, great and joyous, beautiful and free;
> This is alone Life, Joy, Empire, and Victory!
> (PU, IV, 570-78)

The struggle for the realization of Titanic consciousness implies that good and evil continue to be coexistent dialectical forces and the triumph of good over evil is a moral triumph of the imagination. Every time the imagination recovers its integrity by recognizing evil, it advances to "a diviner day." And at the social level, every time the cumulative wisdom of a community advances to the imaginative level of moral freedom, there emerges a "brighter Hellas." Hence, Shelley's emphasis in The Revolt, as in Prometheus Unbound, is on the moral vision or consciousness of man as a means of attaining total liberty and of building a community of being.

My discussion of The Revolt suggests that the total vision of the poem, especially the myth of Canto I, is not only closely related to the central thought of Prometheus Unbound but is also vital to the understanding of Shelley's myth of liberty and his mythmaking faculty.[13] The discussion further treats the development of such symbolic conceptions as the hero figure, the woman figure and the child motif in relation to the similar and corresponding images in Prometheus Unbound. Since my principal concern was the poem itself, I was limited by the scope of my study in tracing a more systematic and detailed relationship between The Revolt and Prometheus Unbound. A close and comprehensive examination of the relationship between the two works requires a separate study. However, in emphasizing the significance of such a study and the value of The Revolt as an important statement in Shelley's myth of liberty, I do not imply that The Revolt is merely an introductory poem to Prometheus Unbound.

I have considered The Revolt as an anagogic allegory. The basic direction for the study of the poem is provided by the "introductory" Canto I, especially the image of the battle between the serpent and the eagle, which is emblematic of the eternal strife between the forces of light and darkness. The structural pattern of the poem, which rests on the serpent-eagle symbolism, includes two allegories, the social allegory and the private allegory.[14] Shelley seems to have taken the idea of these from Plato's Republic. The public allegory which deals with the social function of the imagination belongs to the ironic pole of literature, where Christ-heroes like Laon are committed to salvage society from the Tyrant but are burnt at the stake. From this point of view, the "human part" of the story is a grim tragedy. The tragedy is archetypal of the fate of social and political reformers. At the individual level, however, the souls of Laon and Cythna triumph and reach the Temple of Good. The social allegory can no doubt be read at a descriptive level as a historical account of the French Revolution, but such a literal reading only limits the universal meaning of the poem. The central value of The Revolt lies in the magnitude of Shelley's vision of an ideal and universal revolution and the myth of liberty, a vision which brings us close to the main thought of Prometheus Unbound.

The Witch, a product of Shelley's mature years, is a well-integrated structure of symbols, myths and images which had already preoccupied Shelley's mind in Queen Mab, Alastor, The Revolt and

Prometheus Unbound. Shelley, fresh from Prometheus Unbound, could readily rework to his advantage some of the materials in The Witch. Obviously, therefore, the work which the poem resembles most is Prometheus Unbound: such archetypal images as creation, cave, fountain, boat, river and journey are closely related to the imagery in Prometheus Unbound. And the Witch herself is a direct descendent of Asia.

The central unifying image in the poem is the Witch who, along with her other female counterparts, the Maiden of Alastor, Cythna, Asia, the Lady of The Sensitive Plant and Urania of Adonais, is an embodiment of Primogenial Love or Intellectual Beauty. As Primogenial Love, she is both the creative and renovative power in the universe. The imagery of her creation reinforces her resemblance to Asia, and to her Grecian counterpart Aphrodite or Primogenial Love. But since the poem also deals with the nature and function of the poetical genius as well as the art and substance of mythopoiesis, the Witch as a mythic and visionary being is an embodiment of the imaginative faculty. She is an anagogic symbol, a monad, for the creative power.

The anagogic symbol of the Witch, like other similar symbols in Shelley's poetry, does, however, admit polysemous meaning. "Shelley's symbols," as Reiman remarks, "are many faced."[15] However, the multi-levelled meaning of a symbol--a quality which has often prompted the precisionists and concretists to charge Shelley with imprecision and vagueness[16]--does not mean that Shelley's symbols are lacking in firmness. Shelley's conception of the symbol, as I have suggested in my Introduction, is similar to that of Coleridge.[17] As Shelley's imagination flies with the Skylark, or sails on the stream of life, searching for truth and the unknown, the symbols become verbal units of metaphysical and philosophical wisdom as well as of the process of reality. Yeats' admiration of Shelley's symbols, especially those of The Witch, is partially based on their philosophical complexity and depth. Shelley says in the Defence that the language of poetry is "vitally metaphorical" and that "All high poetry is infinite" (W, VII, 111, 131). And even when "Veil after veil" is undrawn, "the inmost naked beauty of the meaning" of the metaphorical structure of high poetry is "never exposed" (W, VII, 131). The process of endless unveiling is the process of finding the meaning of symbols.

The meaning of the Witch can be understood only if the imagery of her birth as well as her symbolic acts, concerns and attributes are properly grasped. The key metaphor in the poem is the metaphor of creation. The archetypal image of the Witch's birth, which combines several other myths of cosmic creation and which recalls the birth of Asia, is symbolic of the apocalyptic dawn of harmony, grace, love and order. In the metaphor of creation, the imagination not only envisions a higher order of nature which shapes all energy in the cosmos but also goes to the primordial source of life, the eternal archetypal womb, and participates in the process of reality. Furthermore, in the vision of such a creation, the imagination recovers its own integrity and identity. The creation imagery, recurring in the making of the veil and the Hermaphrodite, is based on the unifying power of love: " . . . all things together grow / Through which the harmony of love can pass . . . " (WA, 275-76). The Witch's cave and the fountain are classical symbols; there in her cave beside the fountain she lives in the well of love. But as the renovative spirit of the universe she undertakes a boat-journey and descends into our lives.

I have maintained with Lewis that The Witch is to be read as a serious poem.[18] Its principal merits are the unified symbolic structure, the meaning and classical character of its symbolism, the nature of the Witch and its pervasive spontaneity. While especially noting the "lightness and liquidity," the sensation of "seeing things vividly" and pleasure, Lewis maintains that such qualities are usually found only in another art, namely music. Lewis also notes the presence in the poem of the "light-hearted dancing perfection of Ariosto" without his "hardness and flippancy." And Spender refers to the objective and impersonal side of Shelley's poetry, the side which he thinks is sufficiently developed to be comparable to that of Goethe.[19] The Witch expresses that "impersonality and objectivity of tone"[20] which one finds in Prometheus Unbound, Hellas and The Triumph of Life.

Epipsychidion deals with the quest of the imagination for the absolute telos; it embodies the vision of "love's rare Universe," the world of immortality and freedom; it offers a mythopoeic conception of the soul's desire for reintegrated wholeness, harmony, perfection and unity. Epipsychidion is a "healthy" poem; it is Shelley's own Vita Nuova and Symposium, a transcendent vision of love. Wasserman maintains that Epipsychidion is Shelley's Song of Songs, the bridal song of marriage of the soul with the epipsyche.[21]

The central subject of quest in Shelley's myth of reintegrated wholeness and spiritual transcendence is the woman, the epipsyche. Emily is the symbol of the envisioned reality as well as the medium of realizing the absolute. The epipsyche is the emanation in the Neoplatonic sense, the anima archetype in the Jungian sense, and the

Thou in Buber's sense. While the poem, especially the myth of the epipsyche, is admittedly Platonic and Neoplatonic in character, it is also very close to Dante's thought. That Shelley the scholar was deeply saturated in Plato, Dante and Neoplatonism, or that his poetic genius was shaped by these and other classical influences is now widely acknowledged. Thus while evaluating the quality of Shelley's vision in the light of his relation to Plato, Dante and Neoplatonism, I have shown that the quest for the epipsyche and the discourse on love are moral and spiritual.

In considering Epipsychidion, especially Shelley's conception of the epipsyche, in the light of Jung's anima archetype and the Indian idea of the shakti,[22] I have endeavoured to provide a new focus for understanding the nature of the soul's struggle for psychic regeneration and completeness. My discussion of the poem and of the woman figure in general in Shelley's poetry shows that Shelley not only anticipated Jung but also thought in terms of the archetypes. Towards the end of Epipsychidion, the metaphor of annihilation, as I have argued, suggests the annihilation of ego, the non-self, an act which the imagination performs for the recovery of the anima.

III

Shelley is a mythopoeic and visionary poet.[23] According to his theory of the imagination, the mythic and eternal forms of energy are revealed in the imaginative act in the same manner as the supernal power reveals itself in the cosmos. In fact, Shelley apotheosizes imagination much as Blake does in his symbol of Los, and considers it synonymous with

God, Love or Power. Imagination is also consciousness or universal humanity which in the revealed moment is a vision of eternal unity. The imaginative process is an astute discipline (*tapsya*) of the mind, in which intellect, love, thought and passion are integrated into a unified consciousness or "imperial will." Shelley firmly believed that man's imagination could free him from the dull and chaotic tyranny of existence by revealing to him the path of love, wisdom, hope, liberty and self-esteem.

Shelley is an intellectual poet. In the range of his readings in science, philosophy and literature, he probably ranks next to Coleridge among the English Romantic poets, and is comparable to Goethe. Believing as he did that knowledge is essential for human progress and liberty, he espoused the cause of Promethean wisdom. It is this intellectual pursuit of truth, coupled with his apotheosis of the imagination, which brings him in sharp conflict with institutional religion and the system as a whole.

Attempts have been made from Browning and Brooke to the present time to assess the nature of Shelley's theism. Browning maintains that Shelley would have embraced the Christian faith had he lived longer.[24] Brooke thinks that Shelley understood and preached the gospel of Christ and that he was a Christian and pantheist.[25] These and other similar well-meaning attempts exhibit a typical anxiety on the part of Shelley's admirers to associate him with one single faith, especially that against which he had revolted. It must, however, be recognized that Shelley was an eclectic and progressive thinker. His skepticism which has been termed "negativism"[26] and which constitutes an important side of Shelley reflects his deep and incessant search for an intellectual basis for his belief in the hypothesis of a Supreme Being, a hypothesis which he never rejected. But at the same time he refused to accept the idea of God as advanced by institutional Christianity. Given his view of reality and the nature of the theistic universe in his poetry, one would say that Shelley's religion is a universal religion whose presiding power is Love or Good. He did not subscribe to the Christian notion of sin, but he had a very definite notion of evil[27] which was the violation of the spirit of Love or Good, and, hence, the willful existence in the state of ignorance (avidya). Despite this eclectic and unorthodox position, Shelley's poetic vision, as Eliot was able to admit, is in may ways comparable to Dante's.[28]

NOTE ON THE EDITIONS OF WORKS AND THE ABBREVIATIONS

Works

All textual references from Shelley, Blake, Byron, Coleridge, Keats, Milton and Wordsworth are, unless otherwise indicated, to the following editions:

Shelley	*The Complete Works of Percy Bysshe Shelley*. 10 vols. Ed. Roger Ingpen and Walter E. Peck. New York: Gordian Press, 1965. *The Letters of Percy Bysshe Shelley*. 2 vols. Ed. Frederick L. Jones. Oxford: Clarendon Press, 1964.
Blake	*The Poetry and Prose of William Blake*. Ed. David V. Erdman. New York: Doubleday, 1965.
Byron	*Byron: Poetical Works*. 1904; rpt. London: Oxford Univ. Press, 1960.
Coleridge	*The Poems of Samuel Taylor Coleridge*. Ed. Ernest Hartley Coleridge. 1912; rpt. London: Oxford Univ. Press, 1960.
Keats	*Keats: Poetical Works*. Ed. H. W. Garrod. 1956; rpt. London: Oxford Univ. Press, 1966.
Milton	*The Complete English Poetry of John Milton*. Ed. John T. Shawcross. New York: Doubleday, 1963.
Wordsworth	*Wordsworth: Poetical Works*. Ed. Thomas Hutchinson. Rev. ed. E. de Selincourt. 1936; rpt. London: Oxford Univ. Press, 1966.

Abbreviations

A	*Adonais*
AR	*Alastor*
PU	*Prometheus Unbound*

Abbreviations--Continued

QM	*Queen Mab*
RI	*The Revolt of Islam*
WA	*The Witch of Atlas*
W	*The Complete Works of Percy Bysshe Shelley*
Letters	*The Letters of Percy Bysshe Shelley*

NOTES

INTRODUCTION

[1] Frederick A. Pottle, *The Idiom of Poetry*, 2nd ed. (Ithaca: Cornell Univ. Press, 1946), p. 64. My assumption that the Romantic aesthetic or Romanticism is a unified movement with some common fundamental literary objectives is, of course, contrary to Arthur O. Lovejoy's assertion, made in his essay "On the Discrimination of Romanticisms," in *Essays in the History of Ideas* (1948; rpt. New York: Putnam's, 1960), that there are "Romanticisms." See Rene Wellek's two essays "The Concept of Romanticism" and "Romanticism Re-examined," in *Concepts of Criticism*, ed. Stephen G. Nichols, Jr. (1963; rpt. New Haven: Yale Univ. Press, 1971); and essays of Northrop Frye, M. H. Abrams and Lionel Trilling in *Romanticism Reconsidered*, ed. Northrop Frye (1963; rpt. New York: Columbia Univ. Press, 1968). However, we may note Geoffrey Hartman's interesting observation: "We still need an answer to Lovejoy's scepticism concerning the usefulness of the concept or term Romanticism. Wellek began answering some twenty years ago, but one sometimes feels that if Lovejoy had written Wellek's article Wellek would have countered with Lovejoy's. The debate is a twenty-year standoff"--"Theories on the Theory of Romanticism," *The Wordsworth Circle*, 2 (1971), 51.

[2] Cf. Wordsworth's view of poetry as "the breath and finer spirit of all knowledge" (Preface to the Second Edition of the *Lyrical Ballads*, p. 738); Coleridge's conception of poetry in *Biographia Literaria*, ed. J. Shawcross (1907; rpt. London: Oxford Univ. Press, 1965), I, 160-202, II, 10-12. We may especially note Coleridge's elucidation of his conception of the imagination or poetry as the "SUM or I AM": "But if we elevate our conception to the absolute self, the great eternal I AM, then the principle of being, and of knowledge, of idea, and of reality; the ground of existence, and the ground of the knowledge of existence, are absolutely identical, Sum quia sum; I am, because I affirm myself to be, I affirm myself to be, because I am" (*Biographia Literaria*, I, 183). As compared to the Romantic view of poetry, Tate and Ransom also identify poetry with a "kind of knowledge," a limited and concrete knowledge. In *The World's Body* (New York: Scribner's, 1938), Ransom remarks that "poetry is the kind of knowledge by which we must know what we have arranged that we shall not know otherwise" (Preface, p. x). The views of several "new" critics on poetry have been summarized in Wilfred C. Barton, "Shelley and the New Criticism," Diss. Tulane, 1967.

[3] This important conception occurs in "On Life," W, VI, 196; and in "Speculations on Metaphysics," W, VII, 59. For further discussion of this idea see Section I of my chapter on *Epipsychidion*.

[4] See Northrop Frye, *Anatomy of Criticism* (1957; rpt. New York: Atheneum, 1967, p. 125.

[5] Ibid., p. 121.

[6] *Biographia Literaria*, I, 202. The unidentified quotations are from Chapter XII, p. 183.

[7] See Frye, *Anatomy*, p. 119.

[8] Ibid., pp. 119-20.

[9] Ibid., p. 121.

[10] Ibid.

[11] The school of Eliot, the major proponent of wit, irony and paradox as well as of precision and concreteness, deriving most of its theories from Hulme and Richards, is a case in point. Especially, see Eliot's essays "The Metaphysical Poets," in Selected Essays (1932; rpt. New York: Harcourt, 1960), and "The Modern Mind," in *The Use of Poetry and the Use of Criticism*, 2nd ed. (London: Faber, 1964); Cleanth Brooks, *The Well Wrought Urn* (New York: Harcourt, 1947), p. 252 ff.; and I. A. Richards, *Practical Criticism* (1929; rpt. New York: Harcourt, n.d.), Chapter 7, "Doctrine in Poetry." Richards, it must be admitted, is on a different footing: there is some dramatic change in his response to Shelley's *Prometheus Unbound*. For example, see his "The Mystical Elements in Shelley's Poetry," *The Aryan Path*, 30 (June and July, 1959), 250-56, 290-95. But for the genesis of the finite form see two essays, T. E. Hulme, "Romanticism and Classicism," and John Crowe Ransom, "Poetry: A Note on Ontology," in *Critiques and Essays in Criticism*, ed. Robert Wooster Stallman (New York: Ronald Press, 1949), pp. 3-16, 30-46. Also see Stallman's Preface, and Cleanth Brooks' Foreword to *Critiques and Essays in Criticism*, pp. v-viii, xv-xxii; Frank Kermode, *Romantic Image* (1957; rpt. New York: Vintage, 1964), chapters VII and VIII; Richard Harter Fogle, "Romantic Bards and Metaphysical Reviewers," *ELH*, 12 (1945), 221-50; R. A. Foakes, "The Commitment to Metaphor," in *The Romantic Assertion* (1958; rpt. New York: Barnes & Noble, 1971), pp. 11-22; and Barton, "Shelley and the New Criticism," Introduction and Chapter I. For an example of a humanist's approach to the understanding of Romanticism see Irving Babbitt's *Rousseau and Romanticism* (1919; rpt. Boston: Houghton Mifflin, 1968).

Of special interest are Hulme's sceptical view of Romanticism as "split religion" (p. 5) and Eliot's idea of "dissociated sensibility" in his essay "The Metaphysical Poets." In this regard, see Kermode, Chapter VII, "T. E. Hulme," and Chapter VIII, "Dissociation of Sensibility." However, it may be noted that for Shelley poetry is the expression of the one unified imagination and wisdom, and not of dissociated or split sensibility. Cf. C. S. Lewis, "Shelley, Dryden, and Mr. Eliot," in English Romantic Poets, ed. M. H. Abrams (1960; rpt. New York: Oxford Univ. Press, 1966), pp. 247-66; Frederick A. Pottle, "The Case of Shelley," in English Romantic Poets, pp. 289-306; Richard Harter Fogle, "Romantic Bards and Metaphysical Reviewers"; and Harold Bloom, "The Unpastured Sea: An Introduction to Shelley," in Romanticism and Consciousness, ed. Harold Bloom (New York: Norton, 1970), pp. 374-401.

[12] The reference is to the critical theories of Richards and the school of Eliot.

[13] See Frye, Anatomy, p. 116. By implication, of course, I am suggesting the nature of the critical response for this study. If poetry is "the centre and circumference of knowledge" (W, VII, 135; cf. the discussion on pp. 2, 17), and if it embodies comprehensive and infinite wisdom, then its criticism cannot be confined merely to the study of irony, wit and paradox. "Criticism," as Frye maintains, "is a structure of knowledge" [The Critical Path (Bloomington: Indiana Univ. Press, 1971), p. 27]. When Shelley says that "Poetry, and the art which professes to regulate and limit its powers, cannot subsist together" (W, I, 245), he implies that criticism, in order to understand the nature of the poetical experience, must become an exalted discipline, a true science, in the highest sense of the term. Yet criticism at its best can only attempt to understand or illuminate a work of art: it cannot guarantee the final response, nor can it superimpose a set of critical standards on the artist as a priori.

[14] See I. A. Richards, Principles of Literary Criticism (1925; rpt. New York: Harcourt, n. d.), p. 250.

[15] See Brooks, Chapter I, "The Language of Paradox." Also see Newell F. Ford, "Paradox and Irony in Shelley's Poetry," SP, 57 (1960), 648-62.

[16] For example, see Richards' Principles of Literary Criticism, Chapter XXXIII, "Truth and Revelation Theories"; and Practical Criticism, Chapter 7, "Doctrine in Poetry." However, currently, critics like Peckham and Kroeber think that the Romantic imagination is "non-apocalyptic." See Morse Peckham, "On Romanticism: Introduction," SIR, 9 (1970), 217-24, especially his criticism of Rousseau and Blake.

[17] This state roughly corresponds to the second level of the four levels of consciousness described in the Mandukya Upanishad. See Joseph Campbell, The Masks of God: Creative Mythology (New York: Viking Press, 1969), pp. 346-47, 646-56. Also see Owen Barfield, "Dream, Myth, Philosophical Double Vission," in Myths, Dreams, and Religion, ed. Joseph Campbell (New York: Dutton, 1970), p. 214.

[18] The conception is extremely Spinozistic. God is universe or eternity. Hence, finally, existence merges with the larger existence, the universe. See W, VI, 56. Cf. the Romantic transcendental idealism, especially of Coleridge. "We," says Coleridge, "Begin with the I KNOW MYSELF, in order to end with the absolute I AM" (*Biographia Literaria*, I, 186). Also see note 2 above.

[19] See Section I of my chapter on *Epipsychidion*.

[20] *Biographia Literaria*, I, 202.

[21] William F. Lynch, *Christ and Apollo* (1960; rpt. Toronto: New American Library, 1963), p. 150.

[22] See "Speculations on Metaphysics," W, VII, 61. Cf. Coleridge's view of perception and identity in *Biographia Literaria*, Chapter XII.

[23] Although Shelley says in the Preface to *The Cenci* that he "entirely agree[s] with these modern critics who assert that in order to move men to true sympathy we must use the familiar language of men," he qualifies his statement by maintaining that "it must be the real language of men in general, and not that of any particular class to whose society the writer happens to belong" (W, II, 73). Cf. Shelley's view of language in the *Defence*, W, VII, 113: "Language, colour, form, and religious and civil habits of action, are all instruments and materials of poetry; they may be called poetry by that figure of speech which considers the effect as a synonyme of the cause. But poetry in a more restricted sense expresses those arrangements of language, and especially metrical language, which are created by that imperial faculty, whose throne is curtained within the invisible nature of man. And this springs from the nature itself of language . . . For language is arbitrarily produced by the imagination, and has relation to thoughts alone. . . ." See Melvin T. Solve, *Shelley: His Theory of Poetry* (1927; rpt. New York: Russell, 1964), p. 141 ff. Also see Earth's song in *Prometheus Unbound*: "Language is a perpetual Orphic Song, / Which rules with Daedal harmony a throng / Of thoughts and forms, which else senseless and shapeless were" (IV, 415-17).

[24] See C. G. Jung, *Psyche and Symbol*, ed. Violet de Laszle (New York: Doubleday, 1958), pp. 1-60.

[25] See Susanne K. Langer, *Philosophy in a New Key* (1942; rpt. New York: New American Library, 1951), p. 173. Cf. Coleridge's conception of a symbol: "An IDEA, in the *highest* sense of that word, cannot be conveyed but by a *symbol*" (*Biographia Literaria*, I, 100). See note 26 below.

[26] "The Statesman's Manual," in The Complete Works of Samuel Taylor Coleridge, ed. W. G. T. Shedd (1953; rpt. New York: Harper, 1884), I, 436-37. We may especially note Coleridge's definition of a symbol; "a symbol . . . is characterized by a translucence of the special in the individual, or of the general in the special, or of the universal in the general; above all by the translucence of the eternal through and in the temporal. It always partakes of reality which it renders intelligible and while it enunciates the whole, abides itself as a living part in the unity of which it is the representative. The other are but empty echoes which the fancy arbitrarily associates with apparitions of matter, less beautiful but not less shadowy than the sloping orchard or hill-side pasture-field seen in the transparent lake below" (ibid., 437-38).

[27] See Spinoza's three levels of knowledge in Ethics, trans. A. Boyle (London: Dent, 1950), Prop. XLI, Pt. II.

[28] See Shelley's translation, W, VII, 206-07.

[29] See Josef Pieper, Love and Inspiration: A Study of Plato's Phaedrus, trans. Richard and Clara Winston (London: Faber, 1964); J. A. Stewart, The Myths of Plato (London: Macmillan, 1905), p. 306 ff.; and John M. Rist, Eros and Psyche: Studies in Plato, Plotinus, and Origen (Toronto: Univ. of Toronto Press, 1964).

[30] See Stewart, pp. 337-38.

[31] Cf. Preface to Alastor. However, despite its failure, the quest is not invalidated. David V. Erdman, in his review of Carl Woodring's Politics in English Romantic Poetry, SIR, 10 (1971), makes the following observation: "the idea that 'to perceive truly what a human mind can perceive is to love' (p. 296) is an attractive reading of Shelley's message in the reunion of Asia and Prometheus, but this formulation seems assisted by Blake--though I may be simply more familiar with Blake's text than with Shelley scholarship" (64). It is evident from the discussion in this section that in Shelley to love is to perceive. Hoxie Neal Fairchild, in The Romantic Quest (1931; rpt. New York: Russell, 1965), notes that for Shelley love is perception (p. 384). A climactic expression of Shelley's view of love as perception is found in The Witch:

> all things together grow
> Through which the harmony of love can pass . . . .
> (WA, 275-76)

For Shelley's concept of love as perception see my discussion in Section I of Epipsychidion.

[32] See Babbitt, p. 358. The charge appears in a different form in H. N. Fairchild, Religious Trends in English Poetry (New York: Columbia Univ. Press, 1949), III, 328-87: (1) Shelley and Blake have twisted the religious beliefs of Christianity; (2) in recreating the figure of Jesus, Shelley has misunderstood the doctrines of Jesus; and

(3) Shelley lacks basic understanding of the Christian idea of sin. Fairchild's charge has been adequately answered by Carlos Baker. See Baker, "The Bottom of the Night," in *The Major English Romantic Poets*, ed. Clarence D. Thorpe et al. (Carbondale: Southern Illinois Univ. Press, 1957), p. 197 ff. The Romantics, especially Blake and Shelley, reconstructed their myths and typologies. In this connection, see Northrop Frye, *A Study of English Romanticism* (New York: Random House, 1969), "The Romantic Myth," pp. 3-49; and M. H. Abrams, *Natural Supernaturalism: Tradition and Revolution in Romantic Literature* (New York: Norton, 1971), p. 67 ff. It should be noted that Matthew Arnold's metaphor of the "ineffectual angel" for Shelley--in his essays "Byron" and "Shelley," in *Essays in Criticism* (London: Macmillan, 1888), pp. 203-04, 252--is partially an offshoot of this moralistic concern. Some important essays that deal with Arnold's charge are George Santyana, "Shelley: Or the Poetic Value of Revoluntionary Principles," in *Essays in Literary Criticism of George Santyana*, ed. Irving Singer (New York: Scribner's, 1956), p. 186 ff.; A. C. Bradley, "Shelley and Arnold's Critique of His Poetry," in *A Miscellany* (1929; rpt. Longon: Macmillan, 1931), pp. 139-62; Oliver Elton, *A Survey of English Literature 1780-1830* (1912; rpt. London: Edward Arnold, 1965), II, 184 ff.; and Jacques Barzun, *Classic, Romantic, and Modern* (1943; rpt. New York: Doubleday, 1961), p. 106 ff.

[33] See my discussion on pp. 55-78.

[34] See Kathleen Raine, "A Defense of Shelley's Poetry," *SoRA*, 3 (1967), 864.

[35] See Shelley's "Essay on Christianity" and the portions of the *Defence* dealing with the doctrines of Christ. Shelley considers Christ's teachings most poetical. The image of Christ which Shelley's poetry portrays is Shelley's Christ, and not the Christ of institutional Christianity. Shelley would say with Blake:

> The Vision of Christ that thou dost see
> Is my Visions Greatest Enemy
> (*The Everlasting Gospel*, 33:1-2)

Regarding Shelley's interpretation of Christianity, see Stopford Brooke, *Naturalism in English Poetry* (1920; rpt. Port Washington: Kennikat Press, 1964), p. 218 ff. Also see Ellsworth Barnard, *Shelley's Religion* (Minneapolis: Univ. of Minnesota Press, 1936); A. M. D. Hughes, *The Theology of Shelley* (London: Oxford Univ. Press, 1939); and F. L. Jones, "Shelley's 'On Life,'" *PMLA*, 62 (19), 774-83. Jones considers "A Refutation of Deism," "Essay on Christianity" and "On Life" as serious attempts to interpret Christianity.

[36] "A Defense of Shelley's Poetry," 871.

[37] This is Frye's term. See *Fearful Symmetry* (1947; rpt. Boston: Beacon Press, 1967), p. 426. "Blake," says Frye, "teaches us that a poem's quality is its *whatness*, the unified pattern of its words and its images."

[38] See Ransom's thesis in "Poetry: A Note on Ontology." Kermode (pp. 150, 156) maintains that Winters is right in challenging Ransom that he does not know what to do with the poetry of discourse. However, Shelley's feet--like that of the other Romantic poets and Yeats--is firmly planted in both camps: in one sense his poetry is extremely metaphorical, a poetry of monads or concrete universals, and in another sense it is a poetry of dialogical discourse.

CHAPTER I

REVOLUTIONARY GOOD, LOVE AND HOPE: A STUDY OF *THE REVOLT OF ISLAM*

[1] See E. M. W. Tillyard, *Myth and the English Mind: From Piers Plowman to Edward Gibbon* (1961; rpt. New York: Collier, 1962), pp. 96-121.

[2] For example, see Amiyakumer Sen, *Studies in Shelley* (1936; rpt. Folcroft Press, 1969), pp. 305-33; and Gerald McNiece, *Shelley and the Revolutionary Idea* (Cambridge: Harvard Univ. Press, 1969), pp. 190-217.

[3] See discussion on p. 69. The imagery of the judge, accuser and executioner occurs in the *Defence* (W, VII, 138); in *The Cenci* (IV, iv, 141); and with a slightly different terminology in "On the Devil, and Devils" (W, VII, 94). Blake also uses identical imagery: accuser, judge and executioner are three aspects of Hand, the reasoning spectre, the tyrannous villain. In Shelley, Hand as a symbol of rule or power is used in *The Cenci* (I, i, 128; I, iii, 111; II, ii, 31), in *Prometheus Unbound* (IV, 565), and in *Queen Mab* (VII, 118, 121; V, 176). For Blake's Hand symbolism, see E. J. Rose, "Blake's Hand: Symbol and Design in *Jerusalem*," *TSLL*, 6, No. 1 (1964), 47-58; and Northrop Frye, *Fearful Symmetry* (1947; rpt. Boston: Beacon Press, 1967), p. 377.

[4] This is especially evident from Shelley's extraordinary emphasis on love as being the sole and supreme power in the universe, and, hence, from his radical faith in the power of people to realize love in terms of universal human existence. It is this conception of love as existence which when epistemologically and teleologically explored becomes a study of the universal rights of man. See Leigh Hunt's remarks about Shelley's understanding of love in the *Examiner* of Feb. 1, Feb. 22 and March 1, 1818, reprinted in Newman Ivey White, *The Unextinguished Hearth* (1938; rpt. New York: Octagon Books, 1966), pp. 121-23. As an example of how Shelley felt about the poets of the Lake School, Southey and Wordsworth, see his sonnet "To Wordsworth" (W, I, 206); and his Preface to *Alastor* (W, I, 177). In his letter of July 25, 1818 to Peacock, Shelley writes: "I wish you had sent me some of the overflowing villainy of those apostates. What a beastly and pitiful wretch that Wordsworth! That such a man should be such a poet! I can compare him with no one but Simonides,

that flatterer of the Sicilian tyrants, and at the same time the most natural and tender of lyric poets" (W, IX, 315). Also see Oliver Elton, *Shelley* (London: Edward Arnold, 1924), pp. 14-15.

[5] Ian Jack in his *English Literature 1815-1832*, Vol. X of *The Oxford History of English Literature*, ed. F. P. Wilson and Bonamy Dobree (Oxford: Clarendon Press, 1963) implies that Byron, like other poets of the period, was also plunged into despair as a result of the excesses of the French Revolution. Jack notes that Shelley "had been seeing a good deal of Byron at this time, and *The Revolt* appears to be an anti-Byronic poem" (ibid., p. 80). Also see Newman Ivey White, *Shelley* (New York: Knopf, 1940), I, 462, 527-28: and Craine Brinton, *The Political Ideas of the English Romanticists*(London: Oxford Univ. Press, 1926), p. 167 ff. Shelley (cf. letters of Sept. 8, 1816 and Sept. 29, 1816, W, IX, 195, 199) had recommended to Byron the subject of the French Revolution for an epic poem, but the latter did not respond to the suggestion. Yet Byron, as Brinton maintains, had two sides: the unfailing champion of change, who along with Shelley "had struggled against the compromise their elders had made with society, law, convention, and constraint" (Brinton, p. 195); and the victim of his own (Byronic) despair which made him cold towards the French Revolution.

[6] See H. N. Brailsford, *Shelley, Godwin, and Their Circle*, 2nd ed. (London: Oxford Univ. Press, 1951). For Godwin's influence on Shelley see Brailsford; Archibald T. Strong, *Three Studies in Shelley and an Essay on Nature in Wordsworth and Meredith* (1921; rpt. Archon Books, 1968), pp. 9-66; and Sen. pp. 115-242. For Shelley's indebtedness to Rousseau, Godwin and Paine see Brinton, p. 163 ff.

[7] See note 4 above and also the Preface to *The Revolt*, especially the section dealing with gloom and despair of the age (W, I, 241-42).

[8] See the Preface to *The Revolt*, W, I, 239-42.

[9] Cythna also uses the expression "holy warfare" (I, 388) for the war of liberation.

[10] See *The Four Zoas*, VII: 80, 40-51. For Blake's Orc Cycle see Frye, pp. 207-35.

[11] For Shelley's view of the teachings of Christ see his "Essay on Christianity," W, VI, 255-56.

[12] Maud Bodkin in her *Archetypal Patterns in Poetry: Psychological Studies of Imagination* (1934; rpt. London: Oxford Univ. Press, 1968) uses the phrase "culture hero" in her analysis of Prometheus. Bodkin holds that in the figure of Prometheus there is a synthesis of "the ancient character of the culture hero" and "the Christian ideal of uttermost love, patient endurance, and forgiving pity" (p. 286).

[13] See discussion on p. 122. Also see note 132 below.

[14] See W, VII, 125-27.

[15] See W, VII, 112, 115, 118.

[16] Cf. Shelley's conception of the evolution of new revolutionary-mythic form in literature: "He [Milton] mingled as it were the elements of human nature as colours upon a single pallet, and arranged them in the composition of his great picture according to the laws of epic truth; that is, according to the laws of that principle by which a series of actions of the external universe and of intelligent and ethical beings is culminated to excite the sympathies of succeeding generations of mankind. The Divinia Commedia and Paradise Lost have conferred upon modern mythology a systematic form; and when change and time shall have added one more superstition to the mass of those which have arisen and decayed upon the earth, commentators will be learnedly employed in elucidating the religion of ancestral Europe, only not utterly forgotten because it will have been stamped with the eternity of genius" (W, VII, 130). We may also recall Blake's emphatic declaration that he "must Create a System, or be enslaved by another Man's" (*Jerusalem*, I; pl. 10, 20).

Regarding the conception of mythic displacement or reconstruction of myth by the Romantics, see Frye's essay "The Romantic Myth," in his *A Study of English Romanticism* (New York: Random House, 1968), pp. 3-49. Also see M. H. Abrams' illuminating discussion of the evolution of new Romantic mythology in England and Germany in his *Natural Supernaturalism: Tradition and Revolution in Romantic Literature* (New York: Norton, 1971), p. 65 ff. Abrams refers to the contribution of Schiller, Fichte, Schelling and Hegel in the reconstruction of new mythology (cf. p. 67).

[17] See Brian Wilkie's treatment of *The Revolt* as Romantic epic in his *Romantic Poets and Epic Tradition* (Madison: Univ. of Wisconsin Press, 1965), pp. 3-29; 112-44. John Todhunter in his *A Study of Shelley* (1880; rpt. Folcroft: Folcroft Press, 1969) describes *The Revolt* as the "Epic of Woman" (p. 155).

[18] Frye, *Fables of Identity* (New York: Harcourt, 1963), p. 38. See Frye's definition of *dianoia* and *mythos* in *Anatomy of Criticism* (1957; rpt. New York: Atheneum, 1967), pp. 365-67. "The *mythos*," says Frye, "is the *dianoia* in movement; the *dianoia* is the *mythos* in stasis" (*Anatomy*, p. 83).

[19] Hunt notes the "supernatural architecture" of the poem (*The Unextinguished Hearth*, p. 123).

[20] Structurally, we may compare *The Revolt* with Wordsworth's *Excursion* which is mostly "human" or with Keats' *Endymion* which is mostly mythic.

[21] Letter of Oct. 13, 1917 to his publisher.

[22] For a different point of view see Ross Greig Woodman, *The Apocalyptic Vision in the Poetry of Shelley* (Toronto: Univ. of Toronto Press, 1964), pp. 100-02. Woodman thinks that "Shelley originally had in mind an allegorical poem functioning, like Spenser's *Fairie Queene*, on various different, though interdependent levels: as a vision of ideal revolution, a political allegory; as a vision of the struggle between good and evil, a moral allegory; as a vision of rehabilitation of Lucifer, an anagogical allegory." But "in order to please Mary and the masses he compromised for a lesser objective." Woodman finally agrees with Baker that "the poem as it stands [has] only the shreds and patches of what might have been a closely woven allegorical fabric" (p. 102). Also see Carlos Baker, *Shelley's Major Poetry* (1948; rpt. New York: Russell, 1961), p. 83; and George Edward Woodberry's Notes to the poem in *The Complete Poetical Works of Percy Bsysshe Shelley* (Boston: Houghton Mifflin, 1901), p. 619.

[23] Cf. *The Cloud*, 45-51.

[24] Cf. the imagery in Canto I, 19-27, of *The Revolt*.

[25] This comparison is noted by A. C. Bradley in his essay "Coleridge-Echoes in Shelley's Poems," in *A Miscellany* (1929; rpt. London: Macmillan, 1931), p. 172.

[26] *Heaven and its Wonders, and Hell: From Things Heard and Seen* (1909; rpt. London: Dent, 1911), p. 333.

[27] See note 10 above.

[28] See Frag. III of the Appendix to the *Defence* in *Shelley's Prose in the Bodleian Manuscripts*, ed. A. H. Koszul (London: Oxford Univ. Press, 1909), p. 122. The relevant sentence reads as follows: "Poetry . . . is the Serpent which clasps eternity."

[29] See pp. 231 and 347 respectively for discussion of the boat symbolism in *The Witch* and *Epipsychidion*.

[30] See my discussion on p. 143 ff.

[31] See Kenneth N. Cameron, "A Major Source of *The Revolt of Islam*," *PMLA*, 36 (1941), 200.

[32] For Newton's Zodiac see p. 182. Two important studies that trace this influence are Baker, *Shelley's Major Poetry*, pp. 61-86; and Woodman, *The Apocalyptic Vision*, pp. 88-99. Also see Cameron, "Shelley and Ahrimanes," *MLQ*, 3 (1942), 287-95; and *Shelley and his Circle*, ed. Kenneth Neill Cameron (Cambridge: Harvard Univ. Press, 1970), III, 240 ff.

[33] Todhunter, p. 61.

[34] See W. B. Yeats, "The Philosophy of Shelley's Poetry," in Essays and Introductions (New York: Macmillan, 1961), p. 88. Yeats associates the image of the Red Comet with disorder. We also encounter the comet symbolism in Epipsychidion. See my discussion on Epipsychidion, p. 331.

[35] Hamlet, III, iii, 36 ff.

[36] Woodberry, p. 619.

[37] See my discussion on p. 39.

[38] See Melvin M. Rader, "Shelley's Theory of Evil," in Shelley: A Collection of Critical Essays, ed. George M. Ridenour (Englewood Cliffs: Prentice-Hall, 1965), pp. 103-10; Salvador de Madariaga, Shelley and Calderon (London: Constable, 1920), pp. 25-29; Notopoulos, The Platonism of Shelley (1949; rpt. New York: Octagon Books, 1969), pp. 235-37; and Stuart Curran, Shelley's Cenci: Scorpions Ringed with Fire (Princeton: Princeton Univ. Press, 1970), pp. 135-40. According to Rader, there are two kinds of evil in Shelley: (i) objective and ineradicable; and (ii) subjective and profound (p. 110). The evil of the second type can be conquered only by rending the veil of mortality, by becoming completely free. Notopoulos also notes two kinds of evil in Shelley, a view which he thinks is Platonic (p. 236). Notopoulos quotes from Asia's speech in Prometheus Unbound, II, IV, 101, where she describes evil as "immedicable plague." And there, as Yeats notes, is the Morning Star "that wars against the principle of evil" ("The Philosophy of Shelley's Poetry," p. 88).

[39] See note 38 above. Mary Shelley's comment on the nature of evil in Shelley deserves our attention: "The prominent feature of Shelley's theory of the destiny of the human species was, that evil is not inherent in the system of the creation, but an accident that might be expelled. . . . Shelley believed that mankind had only to will that there should be no evil, and there would be none" (Note on Prometheus Unbound, W, ii, 269).

[40] See "Essay on Christianity," W, VI, 234 ff.

[41] Shelley uses the biblical imagery of the "Wheel within wheel" in "Essay on Christianity," ibid., 237.

[42] For Shelley's point of view in his "Essay on Christianity" see Stopford A. Brooke, Naturalism in English Poetry (1920; rpt. Port Washington: Kennikat Press, 1964), pp. 218 ff. Also see Ellsworth Barnard, Shelley's Religion (Minneapolis: Univ. of Minnesota Press, 1936).

[43] Cf. the following lines in Queen Mab:

The Man
Of virtuous soul commands not, nor obeys.
Power, like a desolating pestilence
Pollutes whate'er it touches; and obedience,
Bane of all genius, virtue, freedom, truth,
Makes slaves of men, and of the human frame,
A mechanized automaton.
(III, 174-79)

[44] This critique of Milton in "On the Devil, and Devils" is later incorporated in the Defence (W, VII, 129-30). For an interesting discussion of Shelley's position on this point and on "Satanism" in Shelley and Blake in general see the introductory critical essay by Joseph Anthony Wittreich, Jr., in The Romantics on Milton (Cleveland: Press of Case Western Reserve Univ., 1970), pp. 3-32; and also his "The 'Satanism' of Blake and Shelley Reconsidered," SP, 55 (1968), 816-33.

[45] The Marriage of Heaven and Hell, pl. 5. The point of Blake's criticism of Milton, according to Frye, is "not that Satan is the hero of Paradise Lost, but that there is no hero of Paradise Lost" (Fearful Symmetry, p. 219). "And Milton's poem," remarks Shelley in the Defence, "contains within itself a philosophical refutation of that system, of which, by a strange and natural antithesis, it has been a chief popular support" (W, VII, 129). See Mario Praz, The Romantic Agony, trans. Angus Davidson, 2nd ed. (New York: World Publishing Company, 1967), Chapter II. "What is important," says Praz, "to establish . . . that the Romantics approached to Blake's point of view" (p. 56). Praz agrees with Tillyard's view that "the character of Satan expresses as no other character or act or feature of the poem does, something in which Milton believed very strongly: heroic energy" (Praz, p. 36). Cf. the views of Byron, Hazlitt, Southey and Hunt--most notably of Byron--on the subject. A convenient summary of their views is given in Wittreich's The Romantics on Milton.

[46] This is one of the central arguments of "Essay on Christianity." In his Notes on Hellas, Shelley reiterates the point: "The sublime human character of Jesus Christ was deformed by an imputed identification with a power, who tempted, betrayed, and punished the innocent beings who were called into existence by his sole will; and for the period of a thousand years, the spirit of this most just, wise, and benevolent of men, has been propitiated with myriads of hectacombs of those who approached the nearest to his innocence and wisdom, sacrificed under every aggravation of atrocity and variety of torture" (W, III, 57).

[47] Cf. Asia's speech in Prometheus Unbound:

And who made terror, madness, crime, remorse,
Which from the links of the great chain of things,
To every thought within the mind of man

> Sway and drag heavily, and each one reels
> Under the load towards the pit of death;
> Abandoned hope, and love that turns to hate;
> And self-contempt, bitterer to drink than blood;
> Pain, whose unheeded and familiar speech
> Is howling, and keen shrieks, day after day;
> And Hell, or the sharp fear of Hell?
> (II, iv, 19-28)

and the following lines in *Hellas*:

> Revenge and wrong bring forth their kind
> The foul cubs like their parents are,
> Their den is in their guilty mind,
> And Conscience feeds them with despair.
> (729-32)

[48] See "The Politicus Myth," in *The Myths of Plato*, trans. and introd., with commentary, J. A. Stewart (London: Macmillan, 1905), pp. 173-211. For the importance of this myth in Shelley see Notopoulos, *The Platonism of Shelley*, pp. 251-54; and Irene H. Chayes, "Plato's *Statesman* Myth in Shelley and Blake," *CL*, 13 (1961), 358-69.

[49] See *Reflections on the French Revolution*, introd. E. J. Grieve (1910; rpt. London: Dent, 1950); and *Edmund Burke on Revolution*, ed. Robert A. Smith (New York: Harper & Row, 1968). Burke's anti-republican and pro-church-monarchy-order views are rather well known. He rejects the whole conception of rights. Unlike Paine, he believes that the rights rest with the system. His prejudicial feeling that the Declaration of the Rights of Man and the works of the eighteenth-century intellectuals had stirred the public passion against the existing order is responsible for his general attitude against all critical inquiry. The panic, fear and terror of the revolutionary energy of the people whom he distrusts so bitterly—of what might happen in England as a result of the threatened revolution and of a possible repetition of the circumstances of the French Revolution--seem to have been the cause of his reactionary and aggressive defense of the system. In fact, Burke actually experienced this panic and fear. The negative thinking based on fear and terror is to a certain extent also the basis of his sensationist theory of the sublime. For example, awe, terror and dread are connected with power, and pain is inflicted by a power superior to us. In this regard, see Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, ed. J. T. Boulton (London: Routledge, 1958), pp. 64 ff. Also see Samuel Monk, *The Sublime: A Study of the Critical Theories in XVIII-Century England* (New York: MLA, 1935), p. 92.

[50] Burke, cited by Grieve in his Introduction to *Reflections on the French Revolution*, p. ix.

[51] Especially see *A Philosophical View of Reform*, W, VII, 3-55; *The Masque of Anarchy*; "Ode to Liberty"; Notes to *Queen Mab*; and Fragment: "I would not be a King."

[52] Brailsford, p. 18.

[53] See *Hellas*, 1060-65.

[54] See the discussion on p. 265.

[55] For the serpent as a symbol of eternity see *Prometheus Unbound*, IV, 565-67; *The Revolt*, IV, 32-33; and *The Daemon of the World*, 100-01.

[56] "A Shelleyan Symbol," *CJ*, 40 (1944-45), 171-72. See Notopoulos, *The Platonism of Shelley*, pp. 186-88; and Neville Rogers, *Shelley at Work*, 2nd ed. (Oxford: Clarendon Press, 1967), p. 69. For a possible source of the serpent-eagle symbolism in Shelley see Charles W. Lemmi, "The Serpent and the Eagle in Spenser and Shelley," *MLN*, 50 (1935), 165-68. Also see G. M. Matthews' Introduction to *Shelley: Selected Poems and Prose* (London: Oxford Univ. Press, 1964), p. 36; and Herbert Read, *The True Voice of Feeling* (London: Faber, n.d.), pp. 250-51.

[57] *The Daemon of the World*, 100.

[58] See *A Philosophical View of Reform*, W, VII, 52.

[59] See p. 80, and PU, III, i, 51 ff.

[60] See *Thus Spoke Zarathustra*, in *The Portable Nietzsche*, trans., ed. and introd. Walter Kaufmann (1954; rpt. New York: Viking Press, 1968), pp. 136-37. The relevant portion from Zarathustra's Prologue is given below:

> . . . When the sun high at noon . . . And behold! An eagle soared through the sky in wide circles, and on him there hung a serpent, not like prey but like a friend: for she kept herself wound around his neck. "These are my animals," said Zarathustra and was happy in his heart. "The proudest animal under the sun and the wisest animal under the sun . . ."

[61] See note 28 above.

[62] C. G. Jung, *Symbols of Transformation*, trans. R. F. C. Hull (1956; rpt. New York: Harper, 1962), II, 382. Also see Joseph Campbell's interpretation of the serpent symbolism in his *The Masks of God: Creative Mythology* (New York: Viking Press, 1968), p. 155 ff. According to Campbell, the serpent as a symbol of higher wisdom or the cycle of life is the Son figure of the Christian Trinity. The serpent is not a "prefiguration of Christ" but Christ "an incarnation of the serpent." The Son-serpent redeems the world in its twofold descent: first, into matter, in which case the serpent "cycles" between the Father and matter, and second, into mortal form, in which case it makes the redemptive act of creation possible through Adam and Eve. In either case, however, the creative energy symbolized by the serpent is

entrapped by matter or body, from which it struggles to ascend. Whenever nature is in a risen or regenerated state, the serpent is regarded as the symbol of higher wisdom.

[63] *Symbols of Transformation*, II, 382.

[64] *The True Voice of Feeling*, p. 251.

[65] *Symbols of Transformation*, II, 383.

[66] See note 5 above.

[67] For the discussion of the symbolism of the Morning Star see p. 54. Also see *Epipsychidion*, 220, 379-80.

[68] *Anguries of Innocence*, 1-5.

[69] See W. H. Hildebrand, "Shelley's Early Vision Poems," *SIR*, 8, No. 4 (1969), 198. Hildebrand notes that "Among the Romantic poets, not even Coleridge exploited the dream-vision form more consistently or more imaginatively than Shelley" (198). For extensive use of the technique of dream in *The Revolt*, see Canto III, st. I ff., and Canto VII, st. XXII, ff.

[70] The soul of Keats in *Adonais* becomes one with intellectual existence: "He is made one with Nature" (370).

[71] Cf. Three stages of growth of the mind or the levels of consciousness in "Lines Composed a Few Miles above Tintern Abbey."

[72] See *Phaedo*, 73-77. Also see Stewart, "Introduction," *The Myths of Plato*, pp. 60 ff; and Shelley's translation of Plato's *Banquet*, W, VII, 206.

[73] See the *Defence*, W, VII, 117-18.

[74] See Donald H. Reiman, *Shelley's "The Triumph of Life"* (Urbana: University of Illinois Press, 1965), pp. 20-21.

[75] Cf. *The Ancient Mariner*, 460-67. The comparison is noted by Bradley (*A Miscellany*, p. 172).

[76] See Notopoulos, *The Platonism of Shelley*, p. 216. Also see note 109 below.

[77] Notopoulos (ibid.) thinks that "The mighty Senate of the Great is analogous to Socrates' conception in *Apology*, 41" (p. 216).

[78] Hunt (*The Unextinguished Hearth*, p. 118) suggests that the circumstance of transformation is "apparently imitated from Milton." Baker (*Shelley's Major Poetry*, pp. 73-74) thinks that Hunt's reference

is perhaps to Paradise Lost, BK. X, where Satan returns to Pandemonium and is suddenly metamorphosed into a human form. For this and other parallels of imagery with Milton see Frederick L. Jones, "Shelley and Milton," SP, 49 (1952), 497-98.

[79] The Unextinguished Hearth, p. 118.

[80] Ibid.

[81] This difficulty is somewhat overemphasized by Frederick L. Jones in his "Canto I of The Revolt of Islam," KSJ, 9 (2960), 27-33. According to Jones, the conception of the woman as a "human form" is inconsistent with the broad symbolic structure of Canto I.

[82] Jones (ibid.) thinks that the woman vanishes. Todhunter goes even further to suggest that "the Woman fades away into supernatural darkness." "This" adds Todhunter, "is the dark motherforce of Nature in its most elemental form . . ." (p. 66). For a different view see Carl Grabo, The Magic Plant: The Growth of Shelley's Thought (1936; Chapel Hill: Univ. of North Carolina Press, 1965), p. 210 ff. Grabo's conclusion about the transformation of the woman, which is independently arrived at through the discussion of the imagery, is similar to Hunt's. Also see Wilfred S. Dowden, "Shelley's Use of Metempsychosis in The Revolt of Islam," Studies in English, The Rice Institute Pamphlet, 38 (1951), 55-71.

[83] See note 81 above.

[84] Dowden's essay (cf. note 82 above) does not treat this idea.

[85] See Epipsychidion, 30-32, 91-100.

[86] Cf. Blake's annotation to Lavater's aphorism no. 496. The aphorism: "Sense seeks and finds the thought; the thought seeks and finds genius," is annotated as follows: "& vice. versa. genius finds thought without seek[ing] and thought thus produced finds sense" (The Poetry and Prose of William Blake, p. 584).

[87] Leigh Hunt thinks that the imagery in these lines expresses a sublime poetic conception of beauty and majesty—"a fine Grecian feeling of what may be called the sentiment of shape" (The Unextinguished Hearth, p. 118).

[88] Sen (Studies in Shelley, pp. 305 ff.) compares Argolis with Paris.

[89] "Intimations of Immortality from Recollection of Early Childhood," 67.

[90] See the discussion on p. 73, and note 49 above. See Grieve's Introduction to *Reflections on the French Revolution*, p. ix; and Brailsford, Chapter I, "The French Revolution in England."

[91] See Tillyard, *Myth and the English Mind*, p. 96 ff. A close look at the *Defence* and *A Philosophical View of Reform* will show that Shelley was a keen student of history.

[92] Cf. My discussion of man's intellectual and cultural evolution in Canto I.

[93] See Brailsford, chapters on "Godwin and Shelley" and "Shelley." While there is little doubt about Shelley's indebtedness to Godwin, critics have, in the past, let Godwinism stand so heavily in their way that they have not credited the poet legitimately with the originality of his own thought. For example, F. E. L. Priestly in his Introduction to Godwin's *Enquiry Concerning Political Justice and its Influence on Morals and Happiness* (Toronto: Univ. of Toronto Press, 1946), III, iii, holds that the Preface to *The Revolt* is "almost Godwinian."

[94] For studies dealing with Shelley's radicalism, political and poetical see Brailsford, ibid.; Kenneth Neill Cameron, *The Young Shelley* (New York: Macmillan, 1950); Brinton, *The Political Ideas of the English Romanticists*; R. J. White's Introduction to *Political Tracts of Wordsworth, Coleridge and Shelley* (Cambridge: Univ. Press, 1953); John Pollard Guinn, *Shelley's Political Thought* (The Hague: Mouton, 1969); McNiece, *Shelley and the Revolutionary Idea*; Daniel J. MacDonald, *The Radicalism of Shelley and Its Sources* (Washington, D.C.: Catholic Education Press, 1912); and Carl Woodring, *Politics in English Romantic Poetry* (Cambridge: Harvard Univ. Press, 1970).

[95] See my discussion on p. 85.

[96] The word "sister," wherever occurring in *Laon and Cythna*, was changed in the revised version of the poem. For a list of textual revisions see W, I, 422-24.

[97] See Notopoulos, *The Platonism of Shelley*, p. 217.

[98] See "The Banquet of Plato," W, VII, 202.

[99] See note 17 above.

[100] See the discussion of Canto I.

[101] For the discussion of the cave symbolism see p. 214ff.

[102] Mary Shelley, in her Note on *The Revolt* (W, I, 409), remarks that the character of the Hermit is modelled on "that of Dr. Lind, who, when Shelley was at Eton, had often stood by to befriend and support him . . . ."

[103] See William Godwin, Enquiry Concerning Political Justice, ed. K. Codell Carter (Oxford: Clarendon Press, 1971), pp. 131-33.

[104] See the discussion of Canto I.

[105] See Godwin, Political Justice, pp. 132-33.

[106] Ibid., p. 133.

[107] Mahmud in an ironical realization says to Ahaseurus: "But raised above thy fellow men / By thought, as I by power" (738-39). For Mahmud's realization of the futility of power, violence and empire see line 740 ff. Ahaseurus reminds Mahmud: "Thought / Alone, and its quick elements, Will, Passion / Reason, Imagination, cannot die" (795-97). See note 46 above.

[108] Cythna, as it should be obvious from the discussion, does not die: Laone is her other name.

[109] For the veil imagery see the discussion in the chapters dealing with Epipsychidion and The Witch.

[110] See Woodberry, p. 619.

[111] For example, see PU, I, 625-30, where the Fury laments the split between the cardinal virtues of goodness, love, wisdom and justice; and PU, IV, 562 ff., where Demogorgon emphasizes the synthesis of the various values into unity.

[112] For Shelley's emphasis on equality see "Essay on Christianity," W, VI, 230, 244, 248, 250.

[113] See Revelation, 22:2.

[114] Revelation, 22:3.

[115] See discussion in Section I of this chapter and also in Section I of the chapter dealing with Epipsychidion.

[116] See Shelley's two essays, "On the Vegetable System of Diet," W, VI, 335-44; and "A Vindication of Natural Diet," W, VI, 5-18. The following passage in Queen Mab is a climactic expression of Shelley's belief in vegetarianism as an ideal condition of innocence:

> no longer now
> He slays the lamb that looks him in the face,
> And horribly devours his mangled flesh,
> Which, still avenging nature's broken law,
> Kindled all putrid humours in his frame,
> All evil passions, and all vain belief,
> Hatred, despair, and loathing in his mind,
> The germs of misery, death, disease, and crime.
> (VIII, 211-18)

[117] This is the central thesis of the two essays referred to in note 116 above. See William E. A. Axon, Shelley's Vegetarianism (1890; rpt. New York: Haskell House, 1971).

[118] See the discussion in Section II.

[119] Milton, maintains Shelley, was "well aware of this" (W, I, 157). In support of his interpretation, Shelley further quotes a passage from Milton.

[120] For this interpretation and other ideas concerning vegetarianism, as expressed in his essays, "On the Vegetable System of Diet" and "A Vindication of Natural Diet," and in Notes to Queen Mab, Shelley is indebted to J. F. Newton's Defense of Vegetable Regimen and the Zodiac.

[121] See the Bhagavad-Gita, trans. Swami Prabhavananda and Christopher Isherwood (1944; rpt. New York: New American Library, 1951); the Bhagavadgita (1948; rpt. London: George Allen & Unwin, 1948), pp. 317-18.

[122] "The whole of human science," remarks Shelley, "is comprised in one question: How can the advantages of intellect and civilization be reconciled with the liberty and pure pleasures of natural life? How can we take the benefits, and reject the evils, of the system which is now interwoven with all the fibres of our being?" (Notes to Queen Mab, W, I, 159).

[123] W, VII, 138. See Section I, especially pp. 1-2, of the Chapter dealing with Epipsychidion.

[124] Cf. "Methinks I grow like what I contemplate" (PU, I, 450).

[125] Shelley traces the psychological impact of the flesh diet and, hence, of perversion of instincts or sensations on the mind and total conduct: "Could a set of men, whose passions were not perverted by unnatural stimuli, look with coolness on an auto de fé? Is it to be believed that a being of gentle feelings, rising from his meal of roots, would take delight in sports of blood? Was Nero a man of temperate life? Could you read calm health in his cheek, flushed with ungovernable propensities of hatred for the human race?" (Notes to Queen Mab, W, I, 160-61).

[126] See Phaedrus, 248 in Stewart, pp. 312-13. The lower paradise in Dante is on the top of the Mount of purgatory.

[127] See the Bhagavad-Gita, trans. Prabhavananda and Isherwood, VIII, p. 78, and Appendix I, "The Cosmology of the Gita," pp. 131-37.

[128] Shelley's view may be compared to Spinoza's conception of complete intellectualized existence beyond the duality of time and space.

[129] Cf. Queen Mab, IV, 168-75:

> War is the statesman's game, the priest's delight,
> The lawyer's jest, the hired assassin's trade,
> And, to those royal murderers, whose mean thrones
> Are brought by crimes of treachery and gore,
> The bread they eat, the staff on which they lean.
> Guards, garbed in blood-red livery, surround
> Their palaces, participate the crimes
> That force defends . . . .

See Shelley's Fragment on "War," in the Posthumous Fragments of Margaret Nicholson, W, I, 41; and A Philosophical View of Reform, W, VII, 41. It should be noted that Shelley, like Blake, makes distinction between physical war and mental war: the former is the "statesman's game," and the latter is a universal necessity of the imagination. See note 9 above.

[130] If we find a dominant note of deep-rooted philosophical scepticism in Shelley's poetry, it is because of the nature of paradoxical dualism existing in the universe and in life. The resolution provided, as should be obvious from the fore-going discussion, is partly Platonic and partly Spinozistic. In this connection, see Notopoulos, The Platonism of Shelley, p. 135. For a different view of Shelley's scepticism see C. E. Pulos, The Deep Truth (Lincoln: Univ. of Nebraska Press, 1954). In this connection, we may note Demogorgon's important observation:

> To suffer woes which Hope thinks infinite;
> To forgive wrongs darker than death or night;
> To defy Power, which seems omnipotent;
> To love, and bear; to hope till Hope creates
> From its own wreck the thing it contemplates:
> Neither to change, nor falter, nor repent;
> This, like thy glory, Titan! is to be
> Good, great and joyous, beautiful and free;
> This is alone Life, Joy, Empire, and Victory!
> (PU, IV, 570-78)

[131] See note 96 above. This "poetic circumstance" of "incestuous union" between Laon and Cythna--and elsewhere in Epipsychidion--has been the subject of much controversy and the basis for some of the most outrageous slander against Shelley. For example, see The Unextinguished Hearth, pp. 125 ff. It should be noted that in spite of Shelley's candid statement of his objective, the theme of incest was a major factor in blocking the publication of Laon and Cythna. Cf. the controversy concerning the removal of incest from Laon and Cythna, especially the problems that Shelley encountered with his publisher and the changes that Shelley made in the revised version. Ben W. Griffith, in his "The Removal of Incest from Laon and Cythna," MLN, 70 (1955), 181-82, suggests that "Shelley could not have been disposed to contest the removal of the

incest theme" (181). For a more detailed analysis of Shelley's position about the revision of the poem see Frederick L. Jones, "The Revision of Laon and Cythna," JEGP, 32 (1933), 366-72.

[132] Notopoulos in The Platonism of Shelley thinks that the brother-sister motif is suggestive of Platonic love as expressed by Aristophanes and Diotima in the Symposium (pp. 141-44). He cites parallels with Mandeville (p. 147), and with Agathon and Psyche in Wieland's Agathon (p. 214). According to Woodring, Shelley "introduces in various images the strong theme of union in love as a narcissistic mirroring of one's highest aspirations . . . . The yearning for total union of psyche with epipsyche seems to have been the chief reason for what attraction the theme of incest had for Shelley. He introduce[s] incest directly into Laon and Cythna partly for this reason and partly as one more episode in his constant campaign for tolerance" (p. 256). For the narcissistic conception of the epipsyche see Read, pp. 250-62. "The feminine in man," says Read, "is the artist in man" (p. 262). For incest as Romantic narcissism see Peter L. Thorslev, Jr., "Incest as Romantic Symbol," CLS, 2 (1965), 4-58.

[133] See p. 262ff.

[134] By the Beulah state I mean a state of ideal happiness and harmony. The biblical image of Beulah is a garden. It literally means "married." I also mean Beulah somewhat in the same sense as is implied by Blake in his conception of the four states of existence. The Beulah state in Blake, as Frye analyzes it, is a three-fold state of "lover, beloved and child" (Fearful Symmetry, p. 272).

[135] See the discussion on p. 335ff. in the chapter on Epipsychidion.

[136] A significant point of comparison between the two rapes is that Cythna forgives the Tyrant, whereas Beatrice contemplates revenge. Cythna's rape is that way more poetic than Beatrice's, although in Beatrice's conduct there is more dramatic propriety. It is true that Asia is not literally raped, but she is imprisoned in the Indian vale--a circumstance which in a way is the metaphorical equivalent of rape. Cythna as a poet regards rape as a metaphor for all molestation, rather than as a mere physical happening.

[137] There are three caves in The Revolt: the cave in which Laon awakens and apprehends the kidnapping of Cythna; the Tower-prison of Laon--which is a cave; and the submarine prison-dungeon--cave of Cythna. For further discussion of the cave symbolism see chapter on The Witch, p. 214ff.

[138] See note 150 below.

[139] Biographia Literaria, ed. J. Shawcross (1907; rpt. Oxford Univ. Press, 1965), II, 257.

[140] See Frye, "The Drunken Boat," in Romanticism Reconsidered, ed. Northrop Frye (1963; rpt. New York: Columbia Univ. Press, 1968), p. 14. The expression "vehicular form," as Frye states, is Blake's. Regarding Shelley's metaphor of the wind for universal energy, we may note an extremely relevant comment by Pottle in his essay "The Case of Shelley," rpt. in English Romantic Poets, ed. M. H. Abrams (1960; rpt. New York: Oxford Univ. Press, 1960): "He [Shelley] believed literally that there is a spirit in Nature, and that Nature therefore is never a mere 'outward world.' When he invoked the breath of Autumn's being, he was not indulging in an empty figure. The breath ('spiritus') that he evoked was to him as real and as awful as the Holy Ghost was to Milton. He believed that this spirit works within the world as a soul contending with obstruction and striving to penetrate and transform the whole mass" (p. 291). Explaining this spiritus, in his "The Correspondent Breeze: A Romantic Metaphor," Abrams remarks: "For the Latin Spiritus signified wind and breath, as well as soul. So did the Latin anima, and the Greek pneuma, the Hebrew ruach, the Sanskrit atman. . . ." (English Romantic Poets, p. 44). For an interesting discussion of the metaphor of Shelley's West Wind in the "Ode" see Harold Bloom, Shelley's Mythmaking (New Haven: Yale Univ. Press, 1959), pp. 65-90.

[141] See "Ode to the West Wind," 14.

[142] For the symbolism of the Zodiac see p. 214.

[143] Spinoza, Part IV, Prop. LXVII, p. 187.

[144] See Hunt, p. 123. The following comments deserve our attention: "The beauties of the poem consist in depth of sentiment, in grandeur of imagery, and a versification remarkably sweet, various, and noble, like the placid playing of a great organ. If the author's genius reminds us of any other poets, it is of two very opposite ones, Lucretius and Dante. The former he resembles in the Daedalian part of it, in the boldness of his speculations, and in his love of virtue, of external nature, and of love itself. It is his gloomier or more imaginative passages that sometimes remind us of Dante."

[145] For this idea in Shelley see discussion on p. 260 of the chapter of Epipsychidion.

[146] See Baker, p. 80. Baker remarks: "In preparation for his account of the pestilence in Canto X, Shelley read Wilson's City of the Plague, Defoe's Journal of the Plague Year, and Brown's Arthur Mervyn and Ormond."

[147] The word "Christian" in X, 280, was changed to "Iberian" in the revised version. For changes in the revised text, see W, I, 422-24.

[148] See Baker, p. 80; and Woodberry, pp. 619-20. I can hardly disagree with Woodberry that the structure of Canto XII, especially the circumstance of the martyrdom of Laon and Cythna and their heavenly

voyage, is largely derived from Miss Owenson's The Missionary. Hilarion and Luxima are punished and tortured by the priestcraft because of their love. Luxima standing on the pyre is thinking only of her eternal union with Hilarion. Similarly Cythna and Laon standing on the pyre are thinking of nothing but their immortal love, and of going to "love's rare Universe." For detailed parallelism between The Revolt and The Missionary see MacDonald, pp. 53-65. Desmond King-Hele, in his Shelley: the Man and the Poet (New York: Thomas Yoseloff, 1960), pp. 88-89, observes that the martyrdom of Laon and Cythna is imitated from "the burning of Orlando and Sophronia in Gerusalemme Liberata."

[149] See the discussion of Canto I of the poem.

[150] Baker (p. 83) thinks that the child represents freedom. However, the symbolism of the child presents certain difficulties, especially when we attempt to construct a valid equation of abstract relationship between the child and the parents. A crucial difficulty in this regard arises, not from any confusion between the "flesh-and-blood" existence of Laon and Cythna and their allegorical significance, but from the perplexingly ambiguous fatherhood of Cythna's child. We may recall that the child is born in the submarine prison-cave, from where she is stolen by Othman's diver; and since then, she is often seen seated by the Tyrant's side. In spite of the fact that Laon sees his own image in the child, that Cythna tells Laon that the child resembles him, and that the imagery in the poem attributes the fatherhood to Laon, there is no clear indication that Laon is actually the father of the child. It is not until the end of Canto XII (stanza XXIV) that the child-Seraph reveals that she was Laon's daughter. Unless we assume that Cythna conceived the child as a result of her union with Laon before her arrest by Othman's soldiers--Laon was in prison for seven years--it is logical to regard Othman as the father of the child. If we attribute the fatherhood of the child to Othman and consider the dreadful hatred that the latter bears toward the former, we can see the allusion of this circumstance to the mythic conception of Demogorgon in Prometheus Unbound: as Demogorgon, the offspring of Jupiter and Thetis, upsets his father's reign of tyranny, so, too, does Cythna's child displace Othman. But this mythic relation which is closer to Prometheus Unbound is offset by the revelation of the child-Seraph, which we have no reason to distrust. It is surprising that Shelley has left this important matter of the fatherhood of the child much to the imagination of the reader. However, it must be noted that this flaw does not materially affect our interpretation of the symbolism.

[151] See The Magic Plant, p. 209. Also see note 29 above. For treatment of the boat symbolism in Shelley see Strong, pp. 89-98; Rogers, pp. 91-104; and Peter Butter, Shelley's Idols of the Cave (1954; rpt. New York: Haskell House, 1969), pp. 49, 50, 107-09.

[152] See Frye, "The Drunken Boat," p. 23.

[153] For Plato's Myth of Er see Stewart pp. 133-72. For ideas regarding the Myth of Er and for comparisons between the cosmologies of Plato and Dante I am indebted to Stewart. Also see B. Jowett, "Introduction and Analysis," in The Republic of Plato, trans. and introd. B. Jowett, 3rd ed. (Oxford: Clarendon Press, 1888), pp. clxvi ff.

[154] See Stewart, p. 154 ff. Stewart shows that Plato's conception of the Throne of Necessity is identical to that of Dante's Empyrean.

[155] See Stewart, p. 167.

[156] Ibid., p. 139.

[157] Ibid., p. 152.

[158] Ibid., p. 60.

[159] See discussion on p. 71ff.

[160] The Enchafed Flood (New York: Vintage, 1967), p. 20.

[161] For an interesting study of the voyages in Shelley see Irene Hendry Chayes, "The Circle and Stair: Patterns of Romantic Theme and Form in the Poetry of Blake, Wordsworth, Coleridge, Shelley and Keats," Diss. Johns Hopkins, 1960, pp. 113-29.

[162] See Jowett, p. 213. Notopoulos (The Platonism of Shelley, p. 222) notes that the four cataracts "might be symbolic of the four elements in nature--earth, air, fire, and water, the materials out of which the Creator in the Timaeus creates the universe.

[163] See Shelley's Preface to the poem, W, I, 242, 244. In addition to Spenser's poems, the narrative epic romances of poets like Tasso and Ariosto had a lasting effect on Shelley.

[164] Cf. the Defence, W, VII, 124.

[165] Some scholars have criticised the place of Canto I and its impact on the poem. See, for example, the criticisms of White, Shelley, I, 230; and Arthur Clutton-Brock, Shelley, the Man and the Poet, 2nd rev. ed. (London: Metheun, 1923), p. 145. For a reply to these and other such criticisms see Dowden's essay "Shelley's Use of Metempsychosis in The Revolt of Islam."

[166] I do not see any validity in Woodman's remarks that "Shelley's attempt to please Mary and an audience he despised made him settle for something like a 'mere human' story set within a myth that was 'in some measure a distinct poem'" (p. 102). While a certain amount of Mary's influence on Shelley must be readily conceded, her notes to Shelley's poems support the irony that she perhaps understood Shelley the man but not Shelley the poet. In the introductory stanzas to The Witch, Shelley

teasingly addresses her as "critic-bitten." There is a good deal of evidence of what course Mary did want the poet to follow and also a certain amount of pressure exerted by her toward this end, but it is not true that Shelley abandoned his original design or his imagination to please Mary.

[167] A Study of English Romanticism, p. 109.

[168] Ibid.

[169] Woodberry, p. 618. Woodberry especially notes the "Gothic taste" in Shelley's portrayal of these motifs.

CHAPTER II

THE VISIONARY ART AND PRIMOGENIAL LOVE: A STUDY OF THE WITCH OF ATLAS

[1] Carlos Baker, Shelley's Major Poetry (1948; rpt. New York: Russell, 1961), p. 207.

[2] Ibid., pp. 213-14.

[3] Carl Grabo, The Meaning of The Witch of Atlas (Chapel Hill: Univ. of North Carolina Press, 1935), p. 4.

[4] See Yeats' "The Philosophy of Shelley's Poetry," in Essays and Introductions (New York: Macmillan, 1961), pp. 80-85.

[5] Ibid., p. 83.

[6] Newman Ivey White, Shelley (New York: Knopf, 1940), II, 218.

[7] G. Wilson Knight, The Starlit Dome (1941; rpt. New York: Barnes & Noble, 1960), p. 226.

[8] Harold Bloom, Shelley's Mythmaking (New Haven: Yale Univ. Press, 1959), p. 166. For other studies dealing with the poem see E. E. Kellett, Suggestions (Cambridge: Cambridge Univ. Press, 1923); Douglas Bush, Mythology and the Romantic Tradition in English Poetry (1937: rpt. New York: Norton, 1963); A. M. D. Hughes, "Shelley's 'Witch of Atlas,'" MLR, 7 (1912), 508-16; Carlos Baker, "Literary Sources of Shelley's 'Witch of Atlas,'" PMLA, 56 (1941), 472-79; K. Koller, "A Source for Portions of The Witch of Atlas," MLN, 52 (1937), 157-61; David Rubin, "A Study of Antinomies in Shelley's The Witch of Atlas," SIR, 8 (1969), 216-28.

We may especially note the following observation by Bush: "It is always safe to assume that a beautiful woman in Shelley has some relation to the earthly or heavenly Venus, the spirit of love and beauty in nature and the mind of man, and the Witch embodies all these and other attributes. She is Asia (and Prometheus) on a holiday. But many things in the poem, and the allusion in "Mont Blanc" to 'the still cave of the witch Poesy,' suggest that the Witch also represents, more specifically, the creative imagination of the poet, and here the Defence of Poetry becomes the best commentary. Like medieval allegorizers of myth, Shelley moves on more than one plane, and metaphysical Neo-Platonic symbols are mingled with the forces of the physical world . . ." (pp. 139-40).

[9] What is in question is not Mary as a concerned friend but Mary as a critic of Shelley's poetry. Her point of the "surpassing excellence" of The Cenci is well taken, but she uses this judgment in criticizing Shelley's visionary poetry. Mary's criticism of Shelley's visionary poetry has at least partially contributed to the popular misconception that his imagination is fanciful and utopian. For this view of Mary see Grabo, p. 110; Bloom, 169. Also see my note 166 in the chapter on The Revolt.

[10] Among others I would include Godwin, Horace Smith, Hunt and Peacock.

[11] For Shelley's view of the nature of critics and criticism see the Preface to The Revolt, W, I, 245. Shelley is making a heavy but genuine demand on criticism--which he believes should be like "true science"--when he wants to be judged by "the tribunal from which Milton received his crown of immortality" (W, I, 245).

[12] See Baker's criticism of Mary's Note to The Witch, Shelley's Major Poetry, p. 207. Baker maintains that The Witch is "not a nature-poem at all" (p. 207).

[13] Bloom, p. 171.

[14] Donald Davie, "Shelley's Urbanity," in English Romantic Poets, ed. M. H. Abrams (1960: rpt. New York: Oxford Univ. Press, 1966), p. 323.

[15] White, p. 218.

[16] Bloom, p. 172.

[17] Ibid., pp. 173-74. Bloom bases his explanation of Shelley's allusion to Wordsworth on the boat symbolism. Wordsworth, notes Bloom, "had abandoned vision, and vision was not slow to abandon him" (p. 174). Also see Earl R. Wasserman, Shelley: A Critical Reading (Baltimore: Johns Hopkins Press, 1971), p. 20. Wasserman relates Shelley's reference to Wordsworth back to the lines from The Excursion quoted by Shelley in his Preface to Alastor. According to Wasserman, Wordsworth's Peter Bell is "anti-visionary," "so earth-bound that Wordsworth's laurels 'their roots to Hell / Might pierce, and their wide branches blot the spheres / Of Heaven.'"

[18] Shelley's Sonnet "To Wordsworth" was published with Alastor in 1816. Shelley says in the Defence that the "most unfailing herald, companion, and follower of the awakening of a great people to work a beneficial change in opinion or institution, is Poetry" (W, VII, 140). Furthermore, since the poets advance the cause of liberty, they are "the unacknowledged legislators of the world" (W, VII, 140). See Echero (note 19 below), p. 125.

[19] See F. W. Bateson, Wordsworth: A Re-Interpretation, 2nd ed. (London: Longmans, 1965), pp. 170-71. Bateson explains Shelley's comment on Wordsworth as follows: "Shelley's first stage, before the descent begins, is to be equated presumably with the two editions of Lyrical Ballads (1798 and 1800). The second stage, that of more dullness, presumably refers to the poorer poems in Poems in Two Volumes (1807). The third stage ('prosy and dull') must be that of The Excursion--a poem described in a note to Peter Bell the Third . . . . And the fourth stage, that of 'ultra-legitimate dulness,' is no doubt that represented by Thanksgiving Ode, January 18, 1816, With Other Short Pieces, Chiefly Referring to Recent Public Events (1816)." We must remember that Shelley's deep admiration for the early Wordsworth never diminished, but it is what Bateson calls Wordsworth's "descent into bathos" or the nadir that accounts for Shelley's criticism in Peter Bell the Third and later in The Witch. Regarding the literary relationship between Wordsworth and Shelley, see J. C. Echeruo, "Shelley on Wordsworth," ESA, 9 (1966), 117-45.

[20] Geoffrey H. Hartman, in Wordsworth's Poetry 1787-1814 (1964; rpt. New Haven: Yale Univ. Press, 1971), p. 329, makes the following observation: "If we compare [Wordsworth's] dedicatory stanzas to Mary [dedication to The White Doe] with those Shelley wrote to his Mary and which preface 'The Witch of Atlas,' the distance between one poet's light-hearted espousal of 'visionary rhyme' and the other's weight of scruples becomes fully apparent. It is as if Shelley and Wordsworth had polarized Spenserian romance, the former taking its dulce, the latter its utile" (pp. 329-30).

[21] Preface to the Second Edition of Lyrical Ballads, in Poetical Works, p. 740.

[22] Ibid., p. 752. Wordsworth notes the following six "powers requisite for the production of poetry": (1) observation and description; (2) sensibility; (3) reflection; (4) imagination and fancy; (5) invention; and (6) judgment.

[23] Arthur Beatty, William Wordsworth: His Doctrine and Art in Their Historical Relations, 3rd ed. (Madison: Univ. of Wisconsin Press, 1962), p. 184.

[24] The Complete Works of Samuel Taylor Coleridge, ed. W. G. T. Shedd (1853; rpt. New York: Harper, 1884), II, 164. See the following distinction between understanding and reason made by Coleridge in Aids

to Reflection, *The Complete Works*, I, 246:

UNDERSTANDING	REASON
1. Understanding is discursive.	1. Reason is fixed.
2. The Understanding in all its judgments refers to some other faculty as its ultimate authority.	2. The Reason in all its decisions appeals to itself as the ground and substance of their truth. (Heb. vi, 13.)
3. Understanding is the faculty of reflection.	3. Reason of contemplation. Reason indeed is much nearer to Sense than to Understanding: for Reason (says our great Hooker) is a direct aspect of truth, an inward beholding, having a similar relation to the intelligible or spiritual, as Sense has to the material or phenomenal.

For Coleridge's conception of the imagination, especially his view of reason, understanding and fancy, and the relationship between reason and imagination see J. Shawcross' Introduction to *Biographia Literaria*, ed. J. Shawcross (1907; rpt. London: Oxford Univ. Press, 1965), I, lvii-lxxi; J. A. Appleyard, *Coleridge's Philosophy of Literature* (Cambridge: Harvard Univ. Press, 1965), pp. 197-208; J. R. de J. Jackson, *Method and Imagination in Coleridge's Criticism* (Cambridge: Harvard Univ. Press, 1969), Chapter 5, "The Method of Poetry--Theory"; René Wellek, *Immanuel Kant in England 1793-1838* (Princeton: Princeton Univ. Press, 1931), p. 115 ff.; and Alice D. Snyder, *The Critical Principle of the Reconciliation of Opposites as Employed by Coleridge* (1918; rpt. Folcroft: Folcroft Press, 1970).

[25] See Hartman, pp. 328-30.

[26] See Beatty, p. 184.

[27] Coleridge cited in Jackson, p. 114. See note 24 above.

[28] See Earl R. Wasserman, "Shelley's Last Poetics: A Reconsideration," in *From Sensibility to Romanticism: Essays Presented to Frederick A. Pottle*, ed. Frederick W. Hilles and Harold Bloom (1965; rpt.; New York: Oxford Univ. Press, 1970), p. 494 ff. Cf. the following remark by William K. Wimsatt, Jr., and Cleanth Brooks, in *Literary Criticism* (1957; rpt. New York: Knopf, 1969), concerning the difference between Coleridge's theory of creation and Wordsworth's doctrine of "emotion recollected in tranquility": "If the Wordsworthian formula 'emotion recollected in tranquility' be taken in an approximately hylo-morphic way, one may suppose that 'emotion' refers to a kind of poetic content, and tranquil 'recollection' to the control or shaping of poetic content--the formal poetic principle. In the Coleridgean

formulas . . . the emphasis is reversed. Emotion appears, or attempts to appear, as the organizing principle. The difference is crucial. As organization is a form of intelligibility, it is a basic question of poetic theory whether in fact emotion as such can become the formal or organizing principle of a poem without the disappearance of the principle" (pp. 408-09).

[29] See p. 344.

[30] See M. H. Abrams, *The Mirror and the Lamp* (1953; rpt. New York: Norton, 1958), pp. 103 ff., 114, 181-82; Bateson, p. ix; Beatty, p. 184; and F. R. Leavis, *Revaluation* (1947; rpt. New York: Norton, 1963), p. 8.

[31] Leavis, p. 208 ff.

[32] For example, we may note Shelley's emphasis on the education and intellectual discipline of Laon and Cythna in *The Revolt* as well as his reiteration in the *Defence* that poetry is "at once the centre and circumference of knowledge" (W, VII, 135). Furthermore, the Preface to *The Revolt* (W, I, 242-43) contains Shelley's spirited defense of his own education and training as a poet. However, the conception of the figure of the poet is also embodied in Shelley's poetry. See Judith Chernaik, "The Figure of the Poet in Shelley," *ELH*, 35 (1968), 566-90.

[33] Cf. Coleridge's conception of the organic form in *Shakespearean Criticism*, ed. Thomas Middleton Raysor, 2nd ed. (London: Dent, 1960), I, 197-98.

[34] See W, VII, 181 (Shelley's translation of the *Symposium*).

[35] See my discussion on p. 355 of the chapter on *Epipsychidion.*

[36] C. S. Lewis, "Shelley, Dryden, and Mr. Eliot," In *English Romantic Poets*, p. 259.

[37] Cf. Wordsworth's conception of pleasure in poetry in the Preface of 1800.

[38] *Biographia Literaria*, II, 9, 10.

[39] *Biographia Literaria*, II, 12. Cf. Coleridge's earlier definition of the imagination: "The IMAGINATION then, I consider either as primary, or secondary. The primary IMAGINATION I hold to be the living Power and prime Agent of all human Perception, and as a repetition in the finite mind of the eternal act of creation in the infinite I AM. The secondary Imagination I consider as an echo of the former, co-existing with the conscious will, yet still as identical with the primary in the *kind* of its agency, and differing only in degree, and in the *mode* of its operation. It dissolves, diffuses, dissipates, in order to recreate; or where this process is rendered impossible, yet still at all

events it struggles to idealize and to unify. It is essentially vital, even as all objects (as objects) are essentially fixed and dead" (Biographia Literaria, I, 202).

[40] Biographia Literaria, I, 57.

[41] Biographia Literaria, II, 12-13.

[42] I am assuming that certain commentaries describing the poem as an expression of fancy (for example, Bush, p. 139; and Mary Shelley, W. IV, 79) may have been prompted by the Coleridgean or Wordsworthian distinction between fancy and imagination.

[43] Biographia Literaria, I, 193, 202.

[44] Preface to the Edition of 1815, p. 755.

[45] Thomas Love Peacock, Peacock's Memoirs of Shelley, ed. H. F. B. Brett-Smith (London: Henry Frowde, 1909), pp. 29-30. I am indebted to Ross Greig Woodman, The Apocalyptic Vision in the Poetry of Shelley (Toronto: Univ. of Toronto Press, 1964), which contains the basic suggestion (p. 139 ff.) for this approach to the study of the poem.

[46] The comparison is noted by Ellsworth Barnard, in Shelley's Religion (Minneapolis: Univ. of Minnesota Press, 1936), pp. 156-60. Bloom's interpretation of stanza I is also based on this allusion. See Bloom, pp. 174-75.

[47] See Grabo, pp. 35-44.

[48] Charles Mills Gayley, The Classic Myths in English Literature and in Art, 2nd ed. (Boston: Ginn, 1911), p. 31.

[49] Milton Wilson, Shelley's Later Poetry: A Study of His Prophetic Imagination (New York: Columbia Univ. Press, 1959), p. 269.

[50] Earl R. Wasserman's The Subtler Language: Critical Readings of Neoclassic and Romantic Poems (Baltimore: Johns Hopkins Press, 1959) contains an excellent treatment of fire and water imagery in Adonais. For fire and water imagery in Prometheus Unbound and The Witch see Wilson, p. 260 ff.

[51] Wilson, p. 266. Rubin's essay deals with Wilson's observation.

[52] The unidentified references are to Peacock's account of Newton's conception of the Zodiac cited on p. 182 of this chapter.

[53] PU, IV, 370. Earth's description resembles Plato's notion of the animated universe in the Timaeus:

It interpenetrates my granite mass,
Through tangled roots and trodden clay doth pass,
Into the utmost leaves and delicatest flowers;
Upon the winds, among the clouds 'tis spread,
It wakes a life in the forgotten dead,
They breathe a spirit up from their obscurest bowers.
(PU, IV, 370-75)

[54] Jerusalem, 13: 34-36.

[55] Joseph Campbell, The Masks of God: Oriental Mythology (1962; rpt. New York: Viking Press, 1969), p. 352.

[56] See Timaeus 69B-90, in The Myths of Plato, trans. and introd., with commentary, J. A. Stewart (London: Macmillan, 1905), pp. 289-93.

[57] Letter (Jan. 31, 1811) to Hogg, Letters, I, 35.

[58] See Timaeus 43E ff., in Stewart, p. 275 ff.

[59] The Song of God: Bhagavad-Gita, trans. Swami Prabhavanand and Christopher Isherwood (1944; rpt. New York: New American Library, 1951), p. 112.

[60] See Gayley, p. 3.

[61] Ibid.

[62] See Timaeus 33B, in Stewart, p. 265.

[63] Genesis, 1:2.

[64] For the discussion of the symbolism of the sea see p. 88.

[65] See Campbell, p. 352, 24-25. Also see Campbell's The Masks of God: Creative Mythology (New York: Viking Press, 1968), p. 541.

[66] B. Rajan, "The Motivation of Shelley's Prometheus Unbound," RES, 19 (1943), 299. Cf. Epipsychidion, 77-82, 573-74; Alastor, 149-57; Adonais, 478-86.

[67] See pp. 125 and 358 for my discussion of the sexual imagery in The Revolt and Epipsychidion. Also see the references cited in note 66 above.

[68] Cf. the "Life of Life" lyric in Prometheus Unbound, II, v, 48-71.

[69] See Timaeus 45, in Stewart, p. 283. The following account is a close summary of Stewart's translation.

[70] Cf. the idea of love and beauty coexisting in a single form in the Symposium, W, VII, 206 (Shelley's translation).

[71] Peacock's account of Newton's Zodiac, p. 182.

[72] See note 8 above.

[73] See Bloom, p. 170, 178 ff. Bloom's study contains extensive parallels from Spenser's The Faerie Queene. Also see note 74 below.

[74] See Frederick L. Jones, "Shelley and Spenser," SP, 39 (1942) 669. In concluding his essay, Jones makes the following observation: "Shelley's borrowings from Spenser are quite unlike those from Milton. From Spenser he takes ideas mainly; words, phrases, images, and tone he seldom appropriates. And when he does, they are in such minute quantity and are so transformed that they seldom remind one immediately of Spenser. Words, phrases, images, and tone he frequently takes from Milton, and they can usually be detected with ease. Though he admired Spenser as one of the greatest poets, Shelley did not find Spenser's literal style congenial to his own highly figurative style. Milton, more than any other English poet, was Shelley's master" (669). While agreeing with Jones that Shelley's imagination is more Miltonic than Spenserian, I would like to add that whether it is Spenser or Milton to whom Shelley is indebted most, a source study is frustrating. However, this is not to deny Shelley's indebtedness to Spenser.

[75] See Frederick L. Jones, "Shelley and Milton," SP, 49 (1952), 508.

[76] Northrop Frye, Anatomy of Criticism (1957; rpt. New York: Antheneum, 1967), p. 141. The term is used by Frye to signify one of the five essential elements in the "grammar of apocalyptic imagery" (p. 141). The unidentified terms are from Frye.

[77] Paradise Lost, Bk. IV, 266-68.

[78] See the editorial note in The Complete English Poetry of John Milton, p. 294.

[79] See pp. 112 and 291.

[80] Timaeus 41D, in Stewart, p. 275.

[81] Stewart, p. 229.

[82] Ibid.

[83] The association of the Witch's spindle with Plato's Spindle of Necessity is suggested by Notopoulos. See his The Platonism of Shelley (1949; rpt. New York: Octagon Books, 1969), p. 272. It is possible to consider that the twining of the three threads of mist and the three

threads of light means (cf. Knight, p. 224; and Bloom, p. 186) ninefold. Knight is perhaps alluding to the significance that the number nine has in literature. In Dante, for example, the number nine is synonymous with the vision of Beatrice, because it signifies the crossing of the nine heavens and reaching the center of the rose in the Empyrean. But in the Platonic sense the number nine may refer to the Witch's passage through eight whorls of the cosmos and the final vision of the orrery or the Throne of Necessity. In a special sense, it implies that the Witch, in weaving the veil, has applied the vision of the total cosmos and the Pythagorean principle of harmony.

[84] See Republic 617C, in Stewart, p. 143. Notopoulos (ibid.) cites Republic 616b-c as a possible parallel, but I think Republic 617C provides somewhat more direct association with the imagery.

[85] Cf. my discussion of the poetic process in the Introduction. I am not interested in a source study. My primary concern is the imaginative process which creates the symbol, thereby transvaluating the old mythic materials—which are the raw materials of poetry.

[86] See Amiyakumar Sen, Studies in Shelley (1936; rpt. Folcraft Press, 1969), pp. 249-70.

[87] Cf. the various veils in this category:

> From Nature's inmost shrine
> Strip every impious gawd, rend Error veil by veil . . . .
> ("Ode to Naples," 92-3)
>
> And, veil by veil, evil and error fall . . . .
> (PU, III, iii, 62)
>
> Lift not the painted veil which those who live
> Call Life . . . .
> (Sonnet of 1818, 1-2)
>
> The painted veil by those who were, called life,
> Which mimicked . . . .
> (PU, III, iv, 190-91)
>
> Death is the veil which those who live call life:
> They sleep, and it is lifted . . . .
> (PU, III, iii, 112-13)
>
> be it thine
> The flame to seize, the veil to rend . . . .
> (The Daemon of the World, 98-99)
>
> the thin veil of flesh that shrouds
> The spirit's inmost sanctuary.
> ("A Retrospect," 137-38)

[88] Shelley's Platonic and Berkeleyan idealism reaches its height in the "Hymn to Intellectual Beauty":

> The awful shadow of some unseen Power
> Floats tho' unseen among us . . . .
> (1-2, my italics)

[89] Wilson, p. 262.

[90] See Frye, p. 141.

[91] Cf. Yeats' important observation on the cave of the Witch of Atlas: ". . . but so good a Platonist as Shelley could hardly have thought of any cave as a symbol, without thinking of Plato's cave that was the world; and so good a scholar may well have had Porphyry on 'the Cave of the Nymphs' in his mind. When I compare Porphyry's description of the cave where the Phaeacian boat left Odysseus, with Shelley's description of the cave of the Witch of Atlas, to name but one of many, I find it hard to think otherwise. . . . I find all these details [of Homer's cave] in the cave of the Witch of Atlas, the most elaborately described of Shelley's caves, except the two gates, and these have a far-off echo in her summer journeys on her cavern river and in her winter sleep in 'an inextinguishable well of crimson fire.' We have for the mixing-bowls, and jars of stone full of honey, those delights of the senses, 'sounds of air' 'folded in cells of crystal silence,' 'liquors clear and sweet' 'in crystal vials,' and for the bees, visions 'each in its thin sheath like a chrysalis,' and for 'the looms of stone' and 'raiment of purple stain' the Witch's spinning and embroidering; and the Witch herself is a Naiad, and was born from one of the Atlantides, who lay in a 'chamber of grey rock' until she was changed by the sun's embrace into a cloud" (pp. 81-84).

We may also note Grabo's interpretation of the Witch's cave: "The cavern then is a symbol of souls living in this world after their descent from the divine world into mortality and before their descent to the realm of Pluto. Water is the symbol of material things, of the world of generation, and Neptune is the god of water. The Witch in her cavern, then, is a goddess of this world of created things and has, as will shortly appear, an appropriate relation to Neptune. Her cavern is of his kingdom and symbolizes a soul shut apart to itself in the individuality and isolation which is characteristic of human life" (p. 26).

[92] Stewart, p. 251. See B. Jowett's Introduction to The Republic of Plato, 3rd ed. (Oxford: Clarendon Press, 1808), cvii-cix.

[93] See RI, VII, 270-72. Also see pp. 106 and 127 for the discussion of the cave symbolism in The Revolt.

[94] Yeats, p. 87.

[95] Cf. the following imagery in Alastor:

At midnight
The moon arose: and lo! the etherial cliffs
Of Caucasus, whose icy summits shone
Among the stars like sunlight, and around
Whose cavern'd base the whirlpools and the waves
Bursting and eddying irresistibly
Rage and resound for ever.--Who shall save?--
The boat fled on,--the boiling torrent drove,--
The crags closed round with black and jagged arms,
The shattered mountain overhung the sea,
And faster still, beyond all human speed,
Suspended on the sweep of the smooth wave,
The little boat was driven. A cavern there
Yawned, and amid its slant and winding depths
Ingulfed the rushing sea. The boat fled on
With unrelaxing speed.--"Vision and Love!"
The Poet cried aloud, "I have beheld
The path of thy departure. Sleep and death
Shall not divide us long!"

(352-69)

[96] Bloom, p. 188.

[97] See David Perkins, The Quest for Permanence (Cambridge: Harvard Univ. Press, 1959), p. 132.

[98] See George Woodberry's Notes on the poem, in The Complete Poetical Works (Boston: Houghton Mifflin, 1901), p. 628. Woodberry further suggests a parallel of this image with Milton's Ode on the Nativity, xix-xxi.

[99] In the Defence, Shelley mentions two kinds of mirrors: "A mirror which obscures and distorts that which should be beautiful," and "a mirror [Poetry] which makes beautiful that which is distorted" (W, VII, 115).

[100] Cf. "The Cloud": "I change, but I cannot die" (76).

[101] See the discussion on p. 131.

[102] Cf. my discussion of the boat journey on p. 144.

[103] See the discussion on p. 54.

[104] Adonais (Keats) is the evening star. In the Defence, Shelley describes Dante as "the congregator of those great spirits who presided over the resurrection of learning; the Lucifer of that starry flock which in the thirteenth century shone forth from republican Italy, as from a heaven, into the darkness of the benighted world" (W, VII, 131). Cf. Plato's Phaedrus, 246 ff., in Stewart, p. 311 ff. Also, see stanza XXVIII in Canto IX of The Revolt.

[105] See p. 273.

[106] Yeats, p. 94.

[107] Cf. my discussion of the boat symbolism in *The Revolt* on p. 144; Plato's *Phaedrus* 248 ff., in Stewart, p. 313 ff. Jones ("Shelley and Spenser," 663) notes a striking similarity between the boat in *The Revolt* and Phaedria's boat in *The Faerie Queen* (II, vii, 2-11).

[108] Cf. *The Revolt*, I, 199-207.

[109] See note 17 above.

[110] Bloom, as noted earlier, compares the Witch's boat with the boat in Wordsworth's *Peter Bell*.

[111] We may especially note the following lines:

> 'Shame on you!' cried my little Boat,
> 'Was ever such a homesick Loon,
> Within a living Boat to sit,
> And make no better use of it . . . .
> (*Peter Bell*, 76-79)

[112] Notopoulos, p. 273. Also see pp. 116-17.

[113] See Stewart, p. 493. Cf. stanza LIV of *Adonais*.

[114] C. G. Jung, "The Psychology of the Child Archetype," in *Essays on a Science of Mythology*, by C. G. Jung and C. Kerenyi, trans. R.F.C. Hull, rev. ed. (New York: Harper & Row, 1963), p. 93.

[115] Cited in Grabo, p. 61.

[116] Jung, *Mysterium Coniunctionis: An Inquiry into the Separation and Synthesis of Psychic Opposites in Alchemy*, Vol. XIV of *The Collected Works*, ed. Herbert Read et al., rev. ed. (Princeton: Princeton Univ. Press, 1970), p. 373. See Jung's discussion, p. 373 ff.

[117] Jung, "The Psychology of the Child Archetype," p. 92.

[118] Knight, pp. 228-29.

[119] For a different reading of the Hermaphrodite see Bloom, p. 199 ff. Bloom does not consider some of the basic but vital questions concerning the Hermaphrodite: for example, why does the Witch create the Hermaphrodite at all? and why could not the boat travel against the course of nature without the Hermaphrodite? We may recall that the boat of Asia (and Prometheus) is also guided by "most beautiful of pilots" (PU, II, v, 93). This pilot, as Wilson (p. 273) remarks, is the winged child, the Platonic Form.

[120] See Archibald T. Strong, *Three Studies in Shelley* (1921; rpt. Archon Books, 1968), p. 100-01. Strong notes that "the Hermaphrodite corresponds to an inferior faculty of the soul to that represented by the Seraph" (p. 100). I disagree with Strong because his interpretation of the Hermaphrodite comes from his undervaluing the Witch and her journey. No two symbols can be the same, but what we look for is their functional similarity.

[121] See Grabo, p. 61 ff.

[122] See p. 145 for the discussion of the motif of journey in *The Revolt*.

[123] See Baker, p. 212; Jones, "Shelley and Milton," 509.

[124] Cf. the image of the "blue dome" in "The Cloud" (80); the image of the clouds as "Angels" in the "Ode to the West Wind" (18). Regarding the cloud as being the divine messenger, the symbolic allusion seems to recall the mythic representation of the cloud as a winged steed or soul in the Greek and the Indian myths.

[125] Cf. *The Revolt*, IX, stanza XXIV; "Ode to the West Wind," 29-42.

[126] Yeats, p. 83. See note 91 above. F. A. C. Wilson, in his *W. B. Yeats and Tradition* (London: Victor Gollancz, 1958), thinks that if "we try to reconstruct the Yeatsean interpretation of *The Witch of Atlas* . . . we shall arrive at something like the following reading: " . . . The Witch of Atlas, who is 'a sea-nymph and was born from one of the Atlantides', is a personification of beauty. She is shown dwelling in a cave, by which Shelley symbolises the descent of absolute beauty into the material world. While there she is wooed by the dryads and hamadryads, symbols for the creatures of time and space, but rejects their love with the words 'I know I cannot die'; for absolute beauty is essentially something outside time, a property of reality. Then she creates her own lover by breathing life into a 'repugnant mass' of 'fire and snow'; that is, the love of beauty instils intellectual life into humanity, previously a mere battle-ground of the opposites, and the lover (who lives in a trance-state) becomes sensible of the visionary world. With her purified, 'sexless' lover, like Asia in her enchanted boat, she sails everywhere over the sea of life, playing practical jokes on solemnity and redressing wrongs; for those who die after lives of great purity, she unwinds 'the woven imagery' of 'second childhood's swaddling bands': a clear symbol for the return to the intellectual condition. Some of this symbolism is so clearly traditional that it must have been part of Shelley's purpose and what is most relevant is of course the cave, where Yeats finds all the detail of Porphyry's essay, honey, honey-bees, mixing-bowls, looms, 'the raiment of purple stain' and the Witch's own 'spinning and embroidering'. Yeats wrote an essay to explain his interpretation of the cave, which is essentially a study of Porphyry and reconstructs the Platonic symbolism, so that he himself had made Porphyry

available to the modern reader, and can hardly be accused of drawing on a private or remote source" (p. 217).

[127] See Lewis, p. 177. Cf. T. S. Eliot's general remark in his essay "Shelley and Keats," in The Use of Poetry and the Use of Criticism, 2nd ed. (London: Faber, 1964): "And we must admit that Shelley's finest long poems, as well as some of his worst, are those in which he took his ideas very seriously" (p. 93). This comment is elaborated by a footnote: "He did not, for instance, appear to take his ideas very seriously in The Witch of Atlas, which, with all its charm, I think we may dismiss as a trifle" (p. 93).

[128] Woodberry, pp. 627-28.

[129] Northrop Frye, The Critical Path (Bloomington: Indiana Univ. Press, 1971), p. 169.

[130] Ibid., p. 95.

[131] All unidentified quotations in this paragraph are from Woodberry, cited on p. 255.

[132] W. K. Wimsatt, Jr., "The Concrete Universal," in The Verbal Icon: Studies in the Meaning of Poetry (1954; rpt. Lexington: Univ. of Kentucky Press, 1967), "Character," says Wimsatt, "is one type of concrete universal" (p. 79).

CHAPTER III

THE PSYCHE, THE EPIPSYCHE, AND "LOVE'S RARE UNIVERSE": A STUDY OF EPIPSYCHIDION

[1] Stephen Spender, in his Introduction to A Choice of Shelley's Verse (London: Faber, 1971), notes that "the Platonist Shelley, Berkleyan rather than Lockian or Godwinian, with his strong propensity to regard the conflicts of this world as the reflection of conflicts between spiritual forces of which our reality is only the symbol, and to think of the flesh as a veil to be torn aside in relationship which becomes an ideal spiritual union, was present from the first" (pp. 11-12). For an interesting sidelight see Northrop Frye, Fearful Symmetry (1947; rpt. Boston: Beacon Press, 1967). Chapter I, "The Case Against Locke." Frye makes no reference to Shelley's statement in Fearful Symmetry, although it is clearly related to Blake's theory of the imagination. Also see Shelley's essay "Speculations on Metaphysics," W, VII, 59-67.

[2] Cited in Plotinus, *Select Works of Plotinus*, Thomas Taylor's Translation, ed. G. R. S. Mead (London: G. Bell, 1929), p. 176. See Chapter VII, "On the Three Hypostases that Rank as the Principle of Things," and Chapter IX, "On Intellect, Ideas and [Real] Being," for further details concerning Plotinus' theory of love as intellectual perception and his indebtedness to Parmenides.

[3] Blake's position on this issue is identical with Shelley's: "Imagination [is] the real and the eternal world of which this Vegetable Universe is but a faint shadow & in which we shall live in our Eternal and Imaginative Bodies, when these Vegetable and Mortal Bodies are no more," and further, "The Sun's Light when he unfolds it / Depends on the Organ that beholds it" (*Jerusalem*, pl. 77, and *For the Sexes: The Gates of Paradise*, bottom of the Frontispiece). See *Jerusalem*, 32: 51-52, and *The Marriage of Heaven and Hell*, 8: 38.

[4] In addition to the extraordinary emphasis and reliance which the two poets place on the imagination, their conceptions of the figure of the poet as the eternal spirit and vehicle of the imagination have a strong affinity. Harold Bloom, in his *Blake's Apocalypse* (New York: Doubleday, 1963), quite appropriately notes this relationship between Blake and Shelley: "Some Blake scholars seem unable to mention Shelley without a snort of disapproval (Brownowski is a notable example) but Los is a very Shelleyan being, and the best exposition I know of the function of Los is in Shelley's magnificent (and now undervalued) essay, *A Defence of Poetry*, which remains the most profound discourse on poetry in the language. Considering the great poets of the past, Shelley says of them that 'they have been washed in the blood of the mediator and redeemer, Time.' Their Spectres or Elect parts vanish; their redeemed imaginations survive, to mediate for us" (pp. 333-34).

[5] According to Frye, Blake's "hierarchy of the four states of existence" stands somewhat like this: "Ulro or hell is a single or "Hermaphroditic" world of reflected abstractions, Generation a double one of subject and object, Beulah a triple one of lover, beloved and child, and Eden a fourfold one of imagination, love, wisdom and power" (*Fearful Symmetry*, p. 272).

[6] Preface of the Early Drafts, W, II, 375. Shelley borrowed this quotation from *Manfred*, I, i, 12. The relevant paragraph from the cancelled Preface is given below: "He was an accomplished & amiable person but his error was, θνητος ων μὴ θνητὰ φρονειν,--his fate is an additional proof that 'The tree of Knowledge is not that of Life.'--He had framed to himself certain opinions, founded no doubt upon the truth of things, but built up to a Babel height; they fell by their own weight, & the thoughts that were his architects, became unintelligible one to the other, as men upon whom confusion of tongues has fallen" (W, II, 375).

[7] Leone Vivante, English Poetry (1950; rpt. Carbondale: Southern Illinois Univ. Press, 1963), p. 136. The phrase cited here is perhaps Vivante's version of the imagination as a process of continuous becoming.

[8] See the Defence, W, VII, 138. Also see the discussion on p. 35 ff.

[9] Fearful Symmetry, p. 73. For a divergent view see Harold Bloom, Shelley's Mythmaking (New Haven: Yale Univ. Press, 1959), p. 273. Bloom's puzzling critical "monism" does not let him consider any other possible approach to the understanding of the poem except Buber's I-Thou relationship. He does catalogue other possible suggestions but rejects them summarily and hastily. Even Frye's definition of the Blakean emanation appears to him as a formulation or categorization, and, hence, not suitable as a method in comparison to "the critical vocabulary of mythopoeia." He does not think that Shelley's own ideas expressed in his prose-writings provide any valid assistance to the reading of the poem. However, one may compare the statements in Mythmaking, p. 205 ff. with the following remark in his Yeats (New York: Oxford Univ. Press, 1970), p. 113: "The Rose, and then the Mask, are in Yeats what the emanation is in Blake and the epipsyche in Shelley . . . ." Also see The Visionary Company, rev. ed. (Ithaca: Cornell Univ. Press, 1971), for a Blakean reading of Epipsychidion. A climactic statement, which contradicts his view expressed in Mythmaking, occurs in Blake's Apocalypse: "The function of the Emanation in Blake is to become what Shelley called 'a soul out of my soul,' a creative achievement, the form of what a man loves through creation" (pp. 285-86).

[10] For a detailed discussion of the meaning of the word see James A. Notopoulos, The Platonism of Shelley (1949; rpt. New York: Octagon Books, 1969), pp. 278-80; Neville Rogers, Shelley at Work, 2nd ed. (Oxford: Clarendon Press, 1967), p. 245; and Newman Ivey White, Shelley (New York: Knopf, 1940), II, 254-55. Stopford A. Brooke thinks that Shelley coined the word "Epipsychidion" to express the idea of the following line: "Whither 'twas fled, this soul out of my soul" (cited by Roger Ingpen and Walter E. Peck in their Notes to the poem, W, II, 429). Rogers makes the following observation: "He [Shelley] liked new song-names: to Leigh Hunt, talking about Love-songs, he remarked that he saw no reason why there should not be Hate-songs as well. And so if you have an Epinikion for a Triumph-song and an Epithalamion for a Marriage-song why should you not have an Epipsychidion for a Soul-song?" (Shelley at Work, p. 245). Regarding the relationship of Shelley's idea of the epipsyche with the Neoplatonic doctrine of emanation as developed by Proclus, and with the Platonic thesis of the One and the many, see Notopoulos, p. 280 ff.

[11] Symposium, in Great Dialogues of Plato, trans. W. H. D. Rouse, ed. Eric H. Warmington and Philip G. Rouse (New York: New American Library, 1956), p. 87. Hereafter cited as Great Dialogues. See Shelley's translation of Plato's Banquet, W, VII, 183. Shelley's word for this "manwoman" is "androgynous."

[12] Notes on Epipsychidion, in The Complete Poetical Works of Percy Bysshe Shelley, ed. George Edward Woodberry (Boston: Houghton Mifflin, 1901), p. 629. However, several scholars have treated Epipsychidion as a biographical account of Shelley's encounter with various women. Among the biographical studies, see White, Shelley, II, 247-70; and Kenneth Neill Cameron, "The Planet-Tempest Passage in Epipsychidion," PMLA, 63 (1948), 950-72. Whatever relationship exists between mythopoeia and biography is not clearly established in Bloom's assertion: "Biographical fact is necessary for a complete approach to the 'Epipsychidion' in particular, among Shelley's poems" (Mythmaking, p. 205).

[13] I am using the term anagogic in somewhat the same sense as is implied by Frye in Anatomy of Criticism (1957; rpt. New York: Atheneum, 1967). Anagogic literature, according to Frye, includes "the total dream of man," and admits "polysemous" or "manifold meaning" (pp. 72, 119).

[14] See Notopoulos, p. 288; Select Works of Plotinus, pp. 29-30, 299-324, and especially the illuminating Preface by G. R. S. Mead, pp. vii-xxxiv; Plotinus, The Divine Mind, trans. Stephan Mackena (London: Medici Society, 1926), IV, 13-14, 92; J. M. Rist, Plotinus: The Road to Reality (Cambridge: Univ. Press, 1967), pp. 74 ff.; and Parmenides' doctrine of unity in plurality--"all is one," Parmenides, 128a, in The Collected Works of Plato, ed. Edith Hamilton and Huntington Cairns (New York: Pantheon, 1961), p. 922.

[15] The Elements of Theology, trans. E. R. Dodds, 2nd ed. (Oxford: Clarendon Press, 1963), p. 219.

[16] See Mead, p. xxiv. Mead, citing Jules Simon's association of the three hypostases of Plotinus with the Christian Trinity, traces its further correspondence with Vedantic thought.

[17] Select Works of Plotinus, p. 295.

[18] Ibid.

[19] Ibid., p. 316. Compare this idea of the divine dance with that of the dance of Siva in the Indian myth. See Ananda K. Coomaraswamy, The Dance of Shiva, rev. ed. (New York: Noonday Press, 1969), pp. 66-78.

[20] Woodberry, p. 632. For a variant translation of the motto see Newman Ivey White, ed., The Best of Shelley (New York: T. Nelson, 1932), p. 499. White associates the motto with lines 596-98.

[21] Symposium, in Great Dialogues, p. 101.

[22] Fragments, 38-39, W, II.

[23] See Mythmaking, p. 206. Bloom's opinions on this essay seem unconvincing: "'On Love,' like all Shelley's philosophical fragments, is thirdhand stuff and without literary or philosophical value . . . I affirm the 'unscholarly' heresy that a student of Shelley's poetry is best set off not having read any of the prose but the Defence." It is true that the Defence is better and more poetical than all other prose-works of Shelley, but one can hardly agree that they are "thirdhand."

[24] Cf. the discussion in Introduction.

[25] See the Defence, W, VII, 118.

[26] Cf. Shelley's conception of poetry as expressed in the Defence: "Poetry is ever accompanied with pleasure . . . " (W, VII, 116); "Poetry ever communicates all the pleasure which men are capable of receiving . . . " (W, VII, 124); "Poetry thus makes immortal all that is best and most beautiful in the world . . . Poetry turns all things to loveliness; it exalts the beauty of that which is most beautiful, and it adds beauty to that which is most deformed . . . It transmutes all that it touches, and every form moving within the radiance of its presence is changed by wondrous sympathy to an incarnation of the spirit which it breathes; its secret alchemy turns to potable gold the poisonous waters which flow from death through life; it strips the veil of familiarity from the world, and lays bare the naked and sleeping beauty, which is the spirit of its forms" (W, VII, 137).

[27] See the Defence, W, VII, 118 ff.

[28] See C. G. Jung, Psyche and Symbol, ed. Violet S. de Laszlo (New York: Doubleday, 1958); and The Archetypes of the Collective Unconscious, Vol. IX on The Collected Works, ed. Herbert Read et al., rev. ed. (Princeton: Princeton Univ. Press, 1970). The discussion on p. 269 ff. is almost a paraphrase of Jung's ideas on the subject, especially drawn from the first chapter, "Aion," of Psyche and Symbol.

[29] Psyche and Symbol, p. 21.

[30] Ibid., p. 11. Jung borrows the image from Spitteler.

[31] Ibid., p. 9.

[32] Ibid., p. 10 ff. See Jung's idea about the power of Eros as the daemon of creation and existence, cited in Joseph Campbell, *The Masks of God: Creative Mythology* (New York: Viking Press, 1968), p. 646. Also see *The Archetypes*, pp. 3-15.

[33] *Psyche and Symbol*, p. 21.

[34] *The Archetypes*, p. 32.

[35] *Psyche and Symbol*, p. 334. Also see Jung's "Commentary on *The Secret of the Golden Flower*," ibid., pp. 302-51.

[36] Ibid., pp. 54-60. Jung gives the following "three trichotomies" (55):

I	II	II
First sonship	*Christ of the Ogdoad*	*Spirit*
Second sonship	*Christ of the Hebdomad*	*Soul*
Third sonship	*Jesus the son of Mary*	*Body*

[37] Ibid. See pp. 54-55, especially Jung's important footnote, and pp. 59-60.

[38] Ibid., p. 9. See editor's footnote no. 2.

[39] See *Jerusalem*, 63: 18-21.

[40] See Martin Buber, *I and Thou*, trans. Ronald Gregor Smith (New York: Scribner's, 1958). For a different application of Buber's mythopoeic concept of the *I-Thou* relationship see Bloom's *Mythmaking*. Bloom has taken the typology of mythopoeic perception but has omitted Buber's central concern towards which this existential perception essentially directs. In this connection, see Earl A. Schulze's assessment of Bloom's treatment of Shelley in *Shelley's Theory of Poetry* (The Hague: Mouton, 1966), pp. 20-23.

[41] See *I and Thou*, pp. 6, 100-01.

[42] Ibid., p. 33.

[43] See ibid., p. 4.

[44] Smith's Preface to Buber's *I and Thou*, p. ix.

[45] I and Thou, p. 75. All unidentified quotations are from Buber.

[46] Ibid., p. 7.

[47] See the discussion in this chapter, p. 262 ff.

[48] I and Thou, pp. 65-66.

[49] Ibid., p. 106.

[50] Advertisement to Epipsychidion, W, II, 355.

[51] There seems to be a general agreement among Shelley's critics about these formal movements. See Carlos Baker, Shelley's Major Poetry (1948; rpt. New York: Russell, 1961), p. 225; Woodberry, pp. 632-33; Neville Rogers, Notes to Selected Poetry (Boston: Houghton Mifflin, 1968), p. 447; and D. J. Hughes, "Coherence and Collapse in Shelley, with particular reference to Epipsychidion," ELH, 28 (1961), 264. Rogers, of course, following Baker primarily, suggests four structural movements of the poem.

[52] See note 53 below, especially Scales' study.

[53] See Frederick L. Jones, "Shelley and Milton," SP, 49 (1952), 488-519; and Luther Lee Scales, Jr., "Miltonic Elements and the Humanization of Power in Shelley's Poetry, Culminating in Demogorgan's Song," Diss. Drew University, 1969, p. 222 ff. Scales' study, an example of how frustrating a source-study can possibly be, unduly overemphasizes the Miltonic elements in Shelley and ignores the uniqueness of his poetic vision, especially the Romantic quality of revaluating and restructuring the traditional myth or what Frye calls the Romantic mythmaking—see Frye's essay "The Romantic Myth," in A Study of English Romanticism (New York: Random House, 1968), pp. 3-49. There is no doubt about the presence of Miltonic elements in Shelley, but Shelley's Milton, like Blake's, stands in sharp contrast to the traditional figure of Milton. In this connection, see Shelley's remarks on Milton in the Defence (W, VII, 122, 129-30) and in the Preface to Prometheus Unbound (W, II, 173). Also see The Romantics on Milton, introd. Joseph Anthony Wittreich, Jr. (Cleveland: Press of Case Western Reserve Univ. 1970), especially Wittreich's essay "Introduction: Romantic Criticism of Milton," pp. 3-32.

[54] See Notes to Queen Mab, W, I, 141.

[55] The New Life of Dante Alighieri, trans. Charles Eliot Norton (Boston: Houghton Mifflin, 1895), XXI, 1-2. The comparison of these lines with Dante's Vita Nuova, as Woodberry (p. 632) notes, is suggested by Ackermann.

[56] The Platonism of Shelley, p. 279. Notopoulos suggests this name for Shelley's expressions, such as "soul out of my soul," "soul of my soul," "Life out of my Life," and "world within a world."

[57] Bk. IX, 914-16.

[58] A Study of English Romanticism, p. 113. Also see Earl R. Wasserman's excellent discussion of the sister-bride imagery in Epipsychidion, in his Shelley: A Critical Reading (Baltimore: Johns Hopkins Press, 1971), pp. 418-20. Wasserman associates the sister-bride conception with that of the Song of Songs. If we recall our discussion of the motif of incest in The Revolt (cf. pp. 122-25), we find that as compared to his somewhat apologetic attitude towards incest in the Preface to The Revolt, Shelley is more direct and frank in employing the sister-spouse relationship in Epipsychidion. It remains a fact that in the revised version of the poem Shelley did not materially change the relationship between Laon and Cythna.

[59] This is Rogers' (Shelley at Work, p. 75) translation of the Greek expression in the rejected Preface I (W, II, 375).

[60] Chandogya Upanisad, 6: 9-16, in The Principal Upanisads, trans., introd. and ed. S. Radhakrishanan (1953; rpt. London: George Allen, 1969).

[61] "Lines: When the lamp is shattered," W, IV, 2.

[62] A. C. Bradley, "Shelley's View of Poetry," Oxford Lectures on Poetry (London: Macmillan, 1909), p. 174.

[63] Woodberry, p. 632. While comparing the process of transcendence in Epipsychidion with that in Dante's Vita Nuova, Stopford A. Brooke observes: "As he [Shelley] warms in his effort Emilia is neglected. She has done her work. He has ascended, through her, to the divine mistress of the world of his own thoughts—the spirit whom he describes in the Hymn to Intellectual Beauty, whom he had longed for and pursued after all his life long, but whom he had never grasped. Emilia is but the passing shadow of this substance" [Introduction to Epipsychidion, ed. Robert Alfred Potts (1821; rpt. London: Reeves and Turner for the Shelley Society, 1887), pp. xxii-xxiii].

[64] See Shelley's *Una Favola*, trans. Richard Garnett, W, VII, 283-86. Woodberry (628-33) suggests that there is a close connection between *Una Favola* and *Epipsychidion* via *Prince Athanase*. For further treatment of this relationship see Milton Wilson, *Shelley's Later Poetry* (New York: Columbia Univ. Press, 1959); Benjamin Kurtz, *The Pursuit of Death* (London: Oxford Univ. Press, 1933); and Frederick L. Beaty, *Light from Heaven: Love in British Romantic Poetry* (DeKalb: Northern Illinois Univ. Pres, 1971), p. 174.

[65] See Kurtz, p. 328.

[66] See the discussion of the veil symbolism in the chapter on *The Witch*.

[67] W, VII, 137. Most of the unidentified quotations on this page are from the *Defence*, W, VII, 136-38.

[68] See the *Defence*, especially pp. 136-37.

[69] Maya has been variously interpreted as: "cosmic illusion on account of which the One appears as many, Absolute as the relative"--Swami Nikhilananda, *The Bhagavad Gita* (New York: Ramakrishna-Vivekananda Center, 1952), p. 379: "Prakriti—the maya or sakti or power, of the Lord transformed into body, senses. . . ."—ibid., p. 301; "the illusion superimposed upon reality"—Joseph Campbell, *The Mask of God: Oriental Mythology* (1962; rpt. New York: Viking Press, 1969), p. 13; "an illusion of the sphere of time and space"--Campbell, *Creative Mythology*, p. 78; "The mysterious process that engenders and maintains the cosmos, and, in so doing, makes possible the 'eternal return' of existences'—Mircea Eliade, *Yoga*, trans. Willard R. Trask, 2nd ed. (Princeton: Princeton Univ. Press, 1970), p. 3. According to Radhakrishnanan, Maya manifests both as creative power and created universe: in the former sense, it is the divine power of the Purusha, "Yogmaya"—the *Bhagavdgita*, trans. and introd. S. Radhakrishanan (1948; rpt. London: George Allen 1963), p. 233. Understood in this context, and insofar as art is concerned, Maya signifies the artistic universe and the creative power of the imagination (see Jung, *The Archetypes*, p. 357, especially his association of Maya with the dual aspect of Kali--and, hence, with the anima archetype, and of the creator with Siva). This created universe or cosmic illusion is the divine dream of the creator, say a Krishna or an Apollo, and it is, as Campbell suggests, comparable to Schopenhauer's World as Will and Idea and Kant's the *a priori* (see *Creative Mythology*, pp. 78-79, 338-9, 491). Also see Campbell's important Note no. 11 in Heinrich Zimmer, *Philosophies of India*, ed. Joseph Campbell (1951; rpt. Princeton: Princeton Univ. Press, 1969), p. 19.

[70] Letter to Rev. Trusler, in *The Poetry and Prose of William Blake*, p. 677.

[71] Woodberry, p. 633.

[72] Woodberry (ibid.) himself admits that the "description attempts too great subtlety."

[73] Amiyakumar Sen, in his *Studies in Shelley* (1936; rpt. Folcroft: Folcroft Press, 1969), p. 244, notes Shelley's "enthusiastic admiration for Miss Owenson's (Lady Morgan's) *The Missionary: An Indian Tale*. See Shelley's letters to Hogg, I, 107, 112.

[74] Cf. *Alastor*, 176-78.

[75] See Bloom, *Mythmaking*, pp. 210-12.

[76] T. S. Eliot, "Shelley and Keats," in *The Use of Poetry and the Use of Criticism*, 2nd ed. (London: Faber, 1964), p. 93.

[77] See *I and Thou*, pp. 32-33.

[78] Cited on p. 260 of this Chapter.

[79] Martin Heidegger, *An Introduction to Metaphysics*, trans. Ralph Manheim (1959; rpt. New York: Doubleday, 1961), p. 97. For references to Heidegger's ideas in the discussion that follows, see p. 150 ff.

[80] Ibid., p. 153. This is Heidegger's interpretation of Parmenides' maxim cited above.

[81] See ibid., p. 155.

[82] Note that Heidegger's use of the term idea is quite different from the commonly misunderstood Platonic notion.

[83] It should be noted that the fountain and the well are symbolic of the creative energy of the self. See p. 323 ff. for discussion of the well symbolism.

[84] See W, VII, 180-81 (Shelley's translation of the *Symposium*).

[85] *Biographia Literaria*, ed. J. Shawcross (1907; rpt. London; Oxford Univ. Press, 1965), I, 200.

[86] See "Fragments Connected with *Epipsychidion*," appended to the text of the poem, W, II, 375-82.

[87] For an interesting discussion on the subject of Eros and Agape see Anders Nygren, *Agape and Eros*, trans. Philip S. Watson (London: S. P. C. K., 1953); Father D'Arcy, *The Mind and Heart of Love* (London: Faber, 1945). For Shelley's idea of love see Ellsworth Barnard, *Shelley's Religion* (Minneapolis: Univ. of Minnesota Press, 1936), pp. 238-40, 273-76; Ross Greig Woodman, *The Apocalyptic Vision of Shelley* (Toronto: Univ. of Toronto Press, 1964), pp. 40-60; and Bennett Weaver, *Toward the Understanding of Shelley* (Ann Arbor: Univ. of Michigan Press, 1932), p. 163 ff.

[88] Robert Browning, "An Essay on Percy Bysshe Shelley," in *Peacock's Four Ages of Poetry, Shelley's Defence of Poetry, Browning's Essay on Shelley*, ed. H. F. B. Brett-Smith (Oxford: B. Blackwell, 1921), p. 82.

[89] See Frederick A. Pottle, "The Case of Shelley," in *English Romantic Poets*, ed. M. H. Abrams (1960; rpt. New York: Oxford Univ. Press, 1966), p. 298 ff.

[90] Herbert Read, in his *The True Voice of Feeling* (London: Faber, n.d.), pp. 254-55, notes Eliot's inconsistency in quoting the relevant lines. See Eliot, *The Use of Poetry*, pp. 92-93. Despite the fact that Eliot is quoting lines 160-61, 149-53 and 121-23 in wrong sequence--he says that "when I come, a few lines later" (p. 93), i.e., to lines 121-23, which are obviously first--I do not think that the correct sequence would have helped him to appreciate the passage under reference. He is "thoroughly gravelled by lines like" 160-61 and 149-53 because they are not Donnish or Drydenian. However, Arthur Clutton-Brock, in his *Shelley*, 2nd rev. ed. (London: Methuen, 1923), pp. 226-27, suggests that the couplet starting with "True love" is Donnish. Oliver Elton, in *Shelley* (London: Edward Arnold, 1924), pp. 52-53, compares "the epigrammatic [and] so serenely assertive manner" of these lines with that of Marlowe's *Hero and Leander*. For a more befitting reply to Eliot's criticism see C. S. Lewis, "Shelley, Dryden, and Mr. Eliot," in *English Romantic Poets*, ed. Abrams, pp. 254-55. But, as should be evident from my discussion, I do not agree with Lewis' overall assessment of the poem.

[91] See the discussion in Section I.

[92] See *Timaeus*, 29-30, in *The Collected Works of Plato*.

[93] *The Divine Comedy*, trans. M. B. Anderson (London: Oxford Univ. Press, 1951), Canto XV, 49-58. The comparison is suggested by Lewis, p. 255.

[94] Select Works of Plotinus, p. 162.

[95] See Aristotle, Ethica Nicomachea, Vol. IX of The Works of Aristotle, ed. W. D. Ross (Oxford: Clarendon Press, 1920), 1169a. For Aristotle's concept of love as philia, see Bk. IX of the Ethica Nicomachea. The basic suggestion for this comparison is made by Lewis, p. 255.

[96] See J. A. Stewart, Notes on the Nichomachean Ethics of Aristotle (Oxford: Clarendon Press, 1892), II, 381-82.

[97] Ethics, introd. George Santyana (London: Dent, 1950), Part IV, Prop. XXXVI.

[98] While referring to "Eliot's attack on Shelley for the moral view expressed in his famous lines . . . [149-89] about marriage--or some marriages--in Epipsychidion," Spender remarks that this "passage, however, has its defenders; and Forster's novel The Longest Journey is partly a gloss on the theme of those who 'With one chained friend, perhaps a jealous foe, / The dreariest and the longest journey go'" (p. 9). Cf. Stopford A. Brooke's commentary on these lines in his Introduction, pp. xxx-xxxii. Brooke maintains that Shelley held the view expressed in these lines as a theory which is "capable of being used to promote licentiousness by those who have the sensual idea of love and beauty." He adds: "By Shelley, who abhorred not only sensuality, but even claimed the world beyond the senses (the world of ideas), as the only real world, it could not be used in that manner" (p. xxxi). I think that a criticism like Eliot's can be answered best by reading Epipsychidion in relation to such works as Plato's Symposium, Dante's The Divine Comedy and Vita Nuova as well as Shelley's own Platonic and Neoplatonic ideas on love. But Eliot's criticism is embarrassingly indefensible when we suggest that Shelley is openly parading in the public the events of his private life. Eliot's attack is nothing new; Arnold made a more general observation of this sort, and his attack, although prompted by Dowden's biography on Shelley, was based on the conviction that the man and the poet are inseparable. Shelley, on the contrary, maintains that the poet when he is inspired is different from the man. Concerning the faults or moral lapses of the poets--even if they do suffer from these defects of human nature--Shelley says in the Defence:

> Let us for a moment stoop to the arbitration of popular breath, and usurping and uniting in our own persons the incompatible characters of accuser, witness, judge and executioner, let us without trial, testimony, or form, determine that certain motives of those who are "there sitting where we dare not soar," are reprehensible. Let us assume that Homer was a drunkard, that Virgil was a flatterer, that Horace was a coward, that Tasso was a madman, that Lord Bacon was a peculator, that Raphael was a libertine, that Spenser was a poet laureate. It is inconsistent with this division of our subject to cite living poets, but Posterity

> has done ample justice to the great names now referred to. Their errors have been weighed and found to have been dust in the balance; if their sins were as scarlet, they are now white as snow: they have been washed in the blood of the mediator and the redeemer, Time. Observe in what a ludicrous chaos the imputations of real or fictitious crime have been confused in the contemporary calumnies against poetry and poets; consider how little is, as it appears--or appears, as it is; look to your own motives, and judge not, lest ye be judged.
>
> (W, VII, 138)

Carlos Baker, in "The Bottom of the Night," in *The Major English Romantic Poets*, ed. Clarence D. Thorpe et al. (Carbondale: Southern Illinois Univ. Press, 1957), makes a very pertinent observation: "From Dowden's transcendentalist approach, Arnold extracted a descendentalist conclusion. He found difficulty, that is, in bringing together in his mind's eye Shelley's mode of life and Shelley's poetry. To account for the evident gap between the two modes, he was obliged to imagine the queer spectacle of something with luminous wings leaping upward, like a butterfly from a dunghill, out of the nasty little set of free lovers whose existence he shrewdly suspected between the lines of Dowden's official biography. Perhaps history will record that our greatest achievement was the *grounding* of Shelley--in his factual life, in his literary and his philosophical sources, in the intellectual background of the Europe of his time" (pp. 186-87).

[99] *Mythmaking*, p. 211. Bloom further observes that "if you give absolute primacy to mythmaking and reject all myth that is received, then legal and sacramental marriage will follow legal and sacramental religion into the realm of what is discarded" (p. 211). In commenting on lines 169-73, Bloom says: "I cannot understand these lines if they are not to be read as being predicated against the foundations of Christian marriage" (p. 216).

[100] Notes on *Epipsychidion*, W, II, 429; the following quotation is from *Cain: A Mystery*, II, ii, 167-70.

[101] *The Archetypes*, p. 160.

[102] The quotation is from Shelley's translation.

[103] Woodberry's (p. 633) explication of lines 211-12.

[104] Alfred North Whitehead, in *Science and the Modern World* (1925; rpt. New York: Macmillan, 1967), p. 85, notes Shelley's ability to portray "a definite geometrical diagram" in connection with a similar image in *Prometheus Unbound*, IV, 444-45.

[105] See note 64 above.

[106] W, IV, 544. See Kurtz's use of the word *Samsara* for life as illusion (p. 328). Also see note 69 above.

[107] Because of the nature of my study, I have not gone into the biographical facts connected with the poem. See note 121 below.

[108] For this recurring motif of Pandemos and Urania in Shelley's poetry see Mrs. Shelley's note on *Prince Athanase*, W, III, 146.

[109] See Zimmer, pp. 584-85, 591-92; Eliade, pp. 248-49; and Jung, *The Archetypes*, p. 357.

[110] See Campbell, *Creative Mythology*, pp. 489-90.

[111] *The Archetypes*, pp. 17, 24, 81-82.

[112] See Jung's essay "The Psychological Aspects of the Kore," ibid., pp. 180-203.

[113] See p. 224ff. for the discussion of the well symbolism in the chapter on *The Witch*.

[114] See Campbell, Creative Mythology, pp. 489-90. Campbell notes that in *The Tales of Jacob*, Thomas Mann's heroine Rachel, who is the *shakti*-anima of her husband, is standing by the well.

[115] See PU, II, iv, 116.

[116] Zimmer, p. 585.

[117] *Letters*, II, 273.

[118] See *Fearful Symmetry*, pp. 127, 263.

[119] *Jerusalem*, 63:21. See note 39 above.

[120] See Stopford A. Brooke, *Studies in Poetry* (London: Duckworth, 1910), p. 198.

[121] I believe that the passage (E, 308-20) is an extended development of the Moon figure, and does not principally concern itself with the Tempest and the Planet figures, though these are mentioned as specific forms, among several others, towards which the soul is attracted. Generally speaking, the Tempest and the Planet are of the Comet-type. However, for a different interpretation of these two figures see Cameron, "The Planet-Tempest Passage in *Epipsychidion*"; Baker, p. 230; and Wilson, p. 229. Cameron's essay provides a convenient summary of other biographical interpretations of these two figures. There is a general agreement among biographical critics that the Sun, the Moon and the Comet refer to Emily, Mary Shelley and Clair Clairmont respectively. But there is a considerable

disagreement regarding the Planet-Tempest identifications. Cameron, for example, thinks that the Planet and the Tempest figures refer to Harriet and Eliza Westbrook respectively: "The passage not only fits the events but fits them in detail and in sequence: the quenching of the Planet--Harriet's suicide; the frost of despair--the poet's state following that death; the harassing of the sea of his life by the Tempest--his persecution by Eliza Westbrook . . ." (972).

[122] Cf. Shelley's argument in the Defence about the role and place of Plato, Dante, Milton and other figures in the cultural and poetic evolution.

[123] See W, VII, 174 ff.

[124] The three attributes stated in the "Hymn" are "Love, Hope, and Self-esteem" (37), but others are implied

[125] See the following explanatory note by A. S. Cook on "the three forms," in Shelley: A Defence of Poetry (Boston: Ginn, 1890), pp. 71-72: "Such a division is found in the Fourth Book of the Republic. Jowett (Plato 3.57) says on this point: 'The psychology of Plato extends no further than the division of the soul into the rational, irascible, and concupiscent elements, which, as far as we know, was first made by him, and has been retained by Aristotle and succeeding ethical writers. The chief difficulty in this early analysis of the mind is to define exactly the place of the irascible faculty (θυμός), which may be variously described under the terms righteous indignation, spirit, passion.' This distribution of faculties is likewise observed in the Timaeus; cf. Jowett 3.582: 'The soul of man is divided by him into three parts, answering roughly to the charioteer and steeds of the Phaedrus, and to the λόγος, θυμος, and επιθυμία of the Republic and Nicomachean Ethics. First, there is the immortal part which is seated in the brain, and is alone divine, and akin to the soul of the universe. This alone thinks and knows and is the ruler of the whole. Secondly, there is the higher mortal soul which, though liable to perturbations of her own, takes the side of reason against the lower appetites. The seat of this is the heart, in which courage, anger, and all the nobler affections are supposed to reside. . . . There is also a third or appetitive soul, which receives the commands of the immortal part, not immediately but mediately, through the higher mortal nature.' Another and fourfold division is found in the Sixth Book (Re. 511; Jowett e.399): 'Let there be four faculties in the soul--reason answering to the highest, understanding to the second, faith or persuasion to the third, and knowledge of shadows to the last.' Elsewhere (Plato 3.77) Jowett translates the designation of the fourth faculty as 'the perception of likenesses.'"

[126] Baker, p. 234.

[127] See the discussion in Section I of this chapter; also Mead's Preface to Select Works of Plotinus.

[128] See Spinoza, pp. 68-69, 259-61.

[129] We may recall Keats' paradox in the "Ode on a Grecian Urn" where in preference to the sensual beauty whose taste "leaves a heart high-sorrowful and cloy'd, / A burning forehead and a parching tongue" we hear "Heard melodies are sweet, but those unheard / Are sweeter" and "Beauty is truth, truth beauty" (lines 29-30, 11-12, 49). Endymion, too, is entrapped in the underworld of Circe for a long time.

[130] See note 125 above.

[131] See Josef Pieper, Love and Inspiration: A Study of Plato's Phaedrus, trans. Richard and Clara Winston (London: Faber, 1964), pp. 52-57, 69-89.

[132] This association is suggested by John Todhunter, A Study of Shelley (1880; rpt. Folcroft: Folcroft Press, 1969), pp. 242-43.

[133] Mead, p. xx. This is the idea of essential identity in Vedantic thought, which Mead regards as bearing close resemblance to Plotinus' idea of "pure intuition" (p. xx). Mead, in further comparing the ideas of unity at the microcosmic level, observes that Shankaracharya's "state of simplicity or oneness" is similar to "the state of ecstasy in Plotinus" (p. xxv). In this connection, see Spinoza's idea of full intellectualized existence, and Buber's notion of identity (I and Thou, p. 73 ff.). Also see the earlier discussion on the question of saying "All that thou art."

[134] Cf. Epipsychidion, 494-97; WA, 1-80; PU, II, v, 18-34; and PU, 325-75. See my discussion of the first eighty lines of The Witch.

[135] Ethics, p. 219.

[136] Henry David Thoreau, Walden, in Walden and Civil Disobedience, ed. Owen Thomas (New York: Norton, 1966), p. 216. Cf. Edward J. Rose, "'A World with Full and Fair Proportions'; the Aesthetics and Politics of Vision," The Western Thoreau Centenary Papers, monograph series, No. 10 (January 1963), pp. 46-47. Note the following lines from Eliot's "The Dry Salvages": "But to apprehend / The point of intersection of the timeless / With time, is an occupation for the saint," in The Complete Poems and Plays (1930; rpt. New York: Harcourt, 1962), p. 136. Incidentally, we may remember the following lines from Blake's "Auguries of Innocence":

> To see a World in a Grain of Sand
> And a Heaven in a Wild Flower
> Hold Infinity in the palm of your hand
> And Eternity in an hour

Cf. Epipsychidion, 521-23, and the Defence, W, VII, 112. Also see E. J. Rose, "The Symbolism of the Opened Center and Poetic Theory in Blake's Jerusalem," SEL, 5 (1965), 605.

[137] See Norton, p. 121. Also see his commentary on the idea of the Philosophy-lady in Dante, pp. 3, 12, 24. Philosophy as higher wisdom or consciousness is associated with Sophia-Beatrice, whose place is in the center of the celestial Rose.

[138] See Norton's commentary, ibid., p. 128.

[139] See Charles Williams, The Figure of Beatrice (London: Faber, n. d.), p. 8.

[140] See ibid., pp. 11, 16.

[141] The following argument is roughly a paraphrase of the Defence, especially W, VII, 135 ff.

[142] Pauline, in The Complete Poetic and Dramatic Works of Robert Browning, ed. Horace E. Scudder (Boston: Houghton Mifflin, 1895).

[143] Cf. Urthona-Los in Blake.

[144] See Ezekiel, 1:10-26. Also see Coleridge's brief essay on the profundity of Ezekiel's vision in The Complete Works of Samuel Taylor Coleridge, ed. W. G. T. Shedd (1853; rpt. New York: Harper, 1884), I, 436-37.

[145] For a correspondence of this idea see Coleridge's theory of the imagination, Biographia Literaria, I, 195-202, especially the lines quoted by him from Paradise Lost, Bk. V.

[146] See Genesis, 1:16-18.

[147] See Paradise Lost, Bk. VII, 339-66.

[148] No doubt Shelley is referring to the Pythagorean harmony of Spheres, but he also seems to have in mind Spinoza's doctrine of pre-established harmony. However, the doctrine of harmony--the creative harmony and the divine harmony--is associated with the Dionysian-Orphic spirit (cf. discussion on pp. 113-14). In the unified perception, the perceived harmony is reconciled with the pre-established harmony.

[149] See the Defence, W, VII, 112, and note 136 above.

[150] See Shelley's explanation: "Not that I assert poets to be prophets in the gross sense of the word, or that they can foretell the form as surely as they foreknow the spirit of the events: such is the pretense of superstition, which would make poetry as an attribute of prophecy, rather than prophecy an attribute of poetry" (ibid.).

Elucidating the metaphor of "the fading coal"--misinterpreted by some as "collapse" (for example, see Hughes, "Coherence and Collapse in Shelley . . ."), Shelley refers to Milton's Paradise Lost as having been conceived as "a whole" and "dictated" to him by the Muse as "the unpremeditated song" (p. 136). Cf. Blake's view of the poet as a prophet, and of poetry as being dictated to him by the Muses.

[151] See Jung's "Psychology and Literature" (from Modern Man in Search of Soul), in The Creative Process, ed. Brewster Ghiselin (1952; rpt. Toronto: New American Library, 1967), pp. 208-23.

[152] The quotation is from Shelley's summary of Spinoza's "On Prophecy" from The Tractus Theologico-Politicus (W, VII, 273-74).

[153] See Pieper, pp. 47-48. In a letter (Aug. 16, 1818), Shelley praises Plato's third kind of mania: "What a wonderful passage there is in Phaedrus--the beginning, I think, of one of the speeches of Socrates--in praise of poetic madness, and in definition of what poetry is, and how a man becomes a poet." Peacock's explanation is as follows: "The passage alluded to is this: 'There are several kinds,' says Socrates, 'of divine madness. That which proceeds from the Muses taking possession of a tender and unoccupied soul, awakening, and bacchically inspiring it towards songs and other poetry, adorning myriads of ancient deeds, instructs succeeding generations; but he who, without this madness from the Muses, approaches the poetical gates, having persuaded himself that by art alone he may become sufficiently a poet, will find in the end his own imperfections, and see the poetry of his cold produce vanish into nothingness before the light of that which has sprung from divine sanity'" (Letters, II, 29). Also see Peacock's Memoirs of Shelley with Shelley's Letters to Peacock, ed. H. F. B. Brett-Smith (London: Henry Frowde, 1909), pp. 134-35.

[154] Jerusalem, 94:18.

[155] See Phaedrus, 245a, 247, in The Collected Works of Plato.

[156] Queen Mab, IV, 89. Also see Queen Mab, VIII, 238; IX, 8. Cf. Hellas, 17-30; 1060-1102.

[157] See Select Works of Plotinus, pp. 28-29; and George Mills Harper, The Neoplatonism of William Blake (Chapel Hill: Univ. of North Carolina Press, 1961), p. 78 ff.

[158] See note 134 above.

[159] See I. A. Richards, "The Mystical Elements in Shelley's Poetry," The Aryan Path, 30 (July 1959), 292.

[160] See Woodberry, p. 629. Also see Wilson, pp. 232-33; G. Wilson Knight, The Starlit Dome (1941; rpt. New York: Barnes & Noble, 1960), pp. 239-40; and Scales, Jr., pp. 231-32. Cf. the Temple in

The Revolt and the island in *Lines Written among Euganean Hills*.

[161] See Edward J. Rose, "Shelley Reconsidered Plain," *BuR*, 14 (May 1966), 61, especially his footnote 27.

[162] See *The Myths of Plato*, trans. and introd. J. A. Stewart (London: Macmillan, 1905), p. 418. "Carthage, of course," remarks Stewart, "may well have helped Plato to seize the type described in this selfish Commercial Atlantas, greedy of empire--like England, as she appears to her rivals." But Blake and Shelley were no rivals.

[163] See note 5 above.

[164] See Rose, "Shelley Reconsidered Plain," p. 63.

[165] Cf. *The Revolt*: "To live, as if to love and live were one" (VIII, 104).

[166] See the discussion on Shelley's idea of love, Section I of this chapter and Introduction.

[167] See the earlier discussion on the inadequacy of language, especially pp. 275ff.

[168] See the discussion on p. 295ff.

[169] See *Paridiso*, XXXIII, 106, 121-22, 139.

[170] See Ernst Cassirer, *Language and Myth*, trans. Susanne K. Langer (1946; rpt. New York: Dover, 1953), p. 98. On the adequacy of language and on poetry as language of silence, see Susanne K. Langer, *Philosophy in a New Key*, 2nd ed. (New York: New American Library, 1951), p. 92; George Steiner, *Language and Silence* (New York: Atheneum, 1967), pp. 40-46; and Sri Aurobindo, *The Future Poetry* (Pondicherry: Sri Aurobindo Ashram, 1953), pp. 1-39, 293-397.

[171] "Hymn to Intellectual Beauty," 71-72. My italics.

[172] See the *Defence*, W, VII, 111-12, 113, 119.

[173] Cf. *Epipsychidion*, 209, 235.

[174] Stewart, *The Myths of Plato*, p. 126. For a different treatment of the theme of sexual union see Edward E. Bostetter, "Shelley and the Mutinous Flesh," *TSLL*, 1 (1959-60), 203-13.

[175] *Adonais*, 339.

[176] See *I and Thou*, p. 78 ff.

[177] See ibid., especially p. 80 ff.

[178] For example, see the ending of Adonais. Also see the discussion in Section I.

[179] See Campbell, Creative Mythology, p. 646; Jung, The Archetypes, p. 357; Eliade, pp. 243-46; Zimmer, pp. 62, 577, 581-95; and Coomaraswamy, pp. 66-78.

[180] See note 9 above. Bloom (Mythmaking, p. 207) does not think that Shelley's epipsyche is the same as Blake's emanation. Frye states that "in general the female in Shelley is an 'epipsyche,' or what Blake would call an emanation, the beauty that embodies the vision of love, the 'Asia' or 'married land' of the Biblical Beaulah" (A Study of English Romanticism, p. 113). "The epipsyche," comments Rose, "is the equivalent of Blake's Jerusalem. She is liberty in Albion" ("Shelley Reconsidered Plain," footnote 27).

[181] Charles S. Singleton, An Essay on the Vita Nuova (Cambridge: Harvard Univ. Press, 1949), p. 112. For a somewhat similar idea see Francis Fergusson, Dante's Drama of the Mind (Princeton: Princeton Univ. Press, 1953).

[182] Bloom (Mythmaking, p. 208) remarks that Epipsychidion "is not quite that healthy a poem . . . ."

[183] See Swami Prabhavananda and Christopher Isherwood, "The Cosmology of the Gita," in The Song of God: Bhagavad-Gita (1944; rpt. New York: New American Library, 1951).

[184] Cited in S. G. F. Brandon, History, Time and Deity (New York: Barnes and Noble, 1965), pp. 2, 33. See Brandon's interesting discussion of Time and time in the chapter "Time and Deity"; also Chapter X of the Bhagavadgita, ed. Radhakrishanan.

CONCLUSION

[1] Northrop Frye, The Critical Path (Bloomington: Indiana Univ. Press, 1971), p. 95.

[2] Ibid.

[3] Cited in Earl R. Wasserman, Shelley: A Critical Reading (Baltimore: Johns Hopkins Press, 1971), p. 187. Below is the full text of the rejected introduction (Wasserman's "eclectic text based on the manuscript," pp. 186-88):

> Frail clouds arrayed in sulight lose the glory
> Which they reflect on Earth--they burn & die

Revive & change like genius, & when hoary
They streak the sunless air, then suddenly
If the white moon shine forth, their shadows lie
Like woven pearl beneath its beams--each tone
Of the many voiced forest doth reply
To symphonies diviner than its own
Then falls & fades--like thought when power is past & gone.

The hues of Sea & Sky, & moon & Sun--
The music of the Desart & the deep
Are dark or silent--have their changes run
Thus soon? or [,] pale enthusiast [,] dost thou weep
Because all things that change & wake & sleep
Tell thine own story? like the altered glance
Of a dear friend are they?--like thoughts that keep
Their dwelling in a dying countenance
Or like the thronging shapes of some tempestuous trance.

There is a Power whose passive instrument
Our nature is--a Spirit that with motion
Invisible & swift is breath hath sent
Amongst us, like the wind on the wide Ocean
Around whose path the tumult and commotion
Throng fast--deep calm doth follow, & precedeth.
This Spirit, chained by some remote devotion
Our choice or will demandeth not nor heedeth
But for its hymns doth touch the human souls it needeth.

All that we know or seek, our loves & hopes,
Those sweet & subtle thoughts that do entwine
Swift gleamings with the shade that interlopes
Between their visitings, we may repine
To lose; but they will pass--thou must resign
(All that is not thine own)
Joy, hope & love [. . .] power & life when that which gave
The Shadow & the God, has need of thine
Abandoning thee; then no mercy crave
But bow thyself in dust, take shelter in the grave.

The lamps of mind which make this night of earth
So beautiful, were kindled thus of yore.--
All streams of mortal hope thence [?] drew their birth
Thro silent years their kindling music pour
Have thus been fed with sweetness; mighty lyres
Whose sounds awaken thoughts that sleep no more
Which that immortal Spirit which respires
In visioned rest, has breathed upon their silent wires.

It is not then presumption if I watch
in expectations mute & breathless mood
Till it descend--may not the fountain catch

Hues from the green leaves & the daylight wood
Even if blank darkness must descend & brood
Upon its waves?—each human phantasy
Hath such sweet visions in the solitude
Of thought, that human life (this drear world) like heaven wd. be
Could words invest such dreams with immortality.

Wasserman maintains that this rejected introduction is of "central importance" for understanding Shelley's "intellectual philosophy" and especially for "its intimate bearing on the Hymn to Intellectual Beauty" (p. 186). His explanatory note deserves our notice: "Shelley's conceptions here and in his elaboration of the 'intellectual philosophy' are remarkably similar to what Lady Morgan described as Hindu tenets in her novel The Missionary (1811), which Shelley read immediately after its publication: 'That matter has no essence, independent of mental perception; and that external sensation would vanish into nothing if the divine energy for a moment subsided; that soul differs in degree but not in kind, from the creative spirit of which it is a particle, and into which it will be finally absorbed; that nothing has a pure and absolute existence, but the spirit; and that a passionate and exclusive love of Heaven is that feeling only which offers no illusion to the soul, and secures its eternal felicity.' Aspects of this quasi-Berkeleyan doctrine also have bearings on A Defence of Poetry and Adonais, among Shelley's works" (p. 188).

[4] Cf. the following lines in Hellas:

Sultan! talk no more
Of thee and me, the future and the past;
But look on that which cannot change--the One
The unborn and the undying. Earth and ocean,
Space, and the isles of life or light that gem
The sapphire floods of interstellar air,
This firmament pavilioned upon chaos,
With all its cressets of immortal fire,
Whose outwall, bastioned impregnably
Against the escape of boldest thoughts, repels them
As Calpe the Atlantic clouds--this Whole
Of suns, and worlds, and men, and beasts, and flowers,
With all the silent or tempestuous workings
By which they have been, are, or cease to be,
Is but a vision;--all that it inherits
Are motes of a sick eye, bubbles, and dreams;
Thought is its cradle and its grave, nor less
The future and the past are idle shadows
Of thought's eternal flight--they have no being;
Nought is but that it feels itself to be.

Thought
Alone, and its quick elements, Will, Passion,
Reason, Imagination, cannot die;

They are what that which they regard appears,
The stuff whence mutability can weave
All that it hath dominion o'er,--worlds, worms,
Empires, and superstitions. What has thought
To do with time, or place, or circumstance?
Would'st thou behold the future?--ask and have!
Knock and it shall be opened--look and lo!
The coming age is shadowed on the past
As on a glass.
(766-85, 795-806)

For Shelley's Platonism see James A. Notopoulos, The Platonism of Shelley (1949; rpt. New York: Octagon Books, 1969). While tracing the evolution of Shelley's thought, Joseph Warren Beach makes an important observation: "From the beginning, indeed, Shelley's materialism was qualified by a disposition to regard matter itself as animated and sentient. This vitalism gradually gave way, under the influence of Berkeleyan and platonic views, to a broader conception of existence as essentially spiritual in nature. So that the mind of man took its place naturally in a comprehensive metaphysic as of one piece with the underlying reality of things" [The Concept of Nature in Nineteenth-Century English Poetry (New York: Macmillan, 1936), pp. 274-75].

[5] Carl Woodring, Politics in English Romantic Poetry (Cambridge: Harvard Univ. Press, 1970), p. 257. Cf. Laone's ode in The Revolt:

O Spirit vast and deep as Night and Heaven!
Mother and soul of all to which is given
The light of life, the loveliness of being,
Lo! thou dost re-ascend the human heart,
Thy throne of power, almighty as thou wert,
In dreams of Poets old grown pale by seeing
  The shade of thee:--now, millions start
  To feel thy lightnings thro' them burning:
  Nature, or God, or Love, or Pleasure,
  Or Sympathy, the sad tears turning
  To mutual smiles, a drainless treasure,
  Descends amidst us;--Scorn and Hate,
  Revenge and Selfishness, are desolate--
A hundred nations swear that there shall be
Pity and Peace and Love, among the good and free!
(RI, V, 478-92)

[6] Hoxie Neale Fairchild, in his Religious Trends in English Poetry (New York: Columbia Univ. Press, 1949), III, 341, remarks that for Shelley Jesus is "merely one of the numerous mediators of Intellectual Beauty or the divine spirit of love." For a reply to Fairchild's criticism of Shelley see Carlos Baker, "The Bottom of the Night," in The Major English Romantic Poets, ed. Clarence D. Thorpe et al. (Carbondale: Southern Illinois Univ. Press, 1957), pp. 185-99. "Shelley," says Baker, "would have explosively denied the adverb

merely, because in his view this form of mediation was man's highest function" (p. 197).

[7] See my discussion in Chapter I, pp. 30-41.

[8] Cited in Chapter III, p. 361.

[9] See M. H. Abrams, Natural Supernaturalism (New York: Norton, 1971), p. 342.

[10] Thus Shelley sings in "Ode to Liberty":

> Come Thou, but lead out of the inmost cave
> Of man's deep spirit, as the morning-star
> Beckons the Sun from the Eoan wave,
> Wisdom. I hear the pennons of her car
> Self-moving, like cloud charioted by flame;
> Comes she not, and come ye not,
> Rulers of eternal thought,
> To judge, with solemn truth, life's ill-apportioned lot?
> Blind Love, and equal Justice, and the Fame
> Of what has been, the Hope of what will be?
> O, Liberty! if such could be thy name
> Wert thou disjoined from these, or they from thee:
> If thine or theirs were treasures to be bought
> By blood or tears, have not the wise and free
> Wept tears, and blood like tears? The solemn harmony.
> (256-70)

[11] Abrams, p. 11.

[12] Although the world of the imagination is "partly a holiday or Sabbath world" (Frye, 169), it never loses its touch with historical and political reality. Mathew Arnold's image of Shelley as an "ineffectual angel" was based on an erroneous notion that he had no grasp of social reality. In this connection, we may note Jacques Barzun's important observation in his Classic, Romantic, and Modern (1943; rpt. New York: Doubleday, 1961): "The Shelley of the textbooks is a disembodied spirit, living on air and flutting about Intellectual Beauty. The Shelley of history was a man with a precociously sharp eye for the political and industrial realities of his England, a poet with a 'social consciousness' most fully developed, a psychologist and observer of considerable scope, and one who, incidently, did not wait until the advent of Naturalism to use the word 'garbage' in his poetry. To displace the image of Shelley the dealer in moonshine, it is of course necessary to read The Mask of Anarchy, the poems written in 1819 about English poverty and discontent, and the Philosophical View of Reform, particularly the second chapter, 'On the Sentiment of the Necessity of Change'" (pp. 61-62). Also see pp. 106-07.

[13] Cf. Mary Shelley's comment on the relationship between The Revolt and Prometheus Unbound: "And the subject he [Shelley] loved best to dwell on was the image of One warring with the Evil Principle,

oppressed not only by it, but by all, even the good, who were deluded into considering evil a necessary portion of humanity. A victim full of fortitude and hope, and the spirit of triumph emanating from a reliance in the ultimate omnipotence of good. Such he had depicted in his last poem [*The Revolt*], when he made Laon the enemy and the victim of tyrants. He now took a more idealized image of the same subject" (W, II, 269).

[14] For a treatment of the relationship between the two allegories see Richard Hoffpauir, "The Theory and Practice of Epic (Especially Narrative and Character), with Special Reference to Southey, Landor, Wordsworth, Shelley, Keats, and Byron," Diss., London, 1969.

[15] Donald H. Reiman, *Shelley's "The Triumph of Life": A Critical Study* (Urbana: Univ. of Illinois Press, 1965), p. 30. For Shelley's symbolism see Archibald T. Armstrong, *Three Studies in Shelley* (1921; rpt. Archon Books, 1968), pp. 66-106; Neville Rogers, *Shelley at Work*, 2nd ed. (Oxford: Clarendon Press, 1967); and John W. Wright, *Shelley's Myth of Metaphor* (Athens: Univ. of Georgia Press, 1970).

[16] I refer particularly to the attacks of Leavis and the school of *Scrutiny*. See F. R. Leavis, *Revaluation* (1947; rpt. New York: Norton, 1963), 203-32. Also see Frederick A. Pottle, "The Case of Shelley," in *English Romantic Poets*, ed. M. H. Abrams (1960; rpt. New York: Oxford Univ. Press, 1966), pp. 289-306; Richard Harter Fogle, "Romantic Bards and Metaphysical Reviewers," *ELH*, 12 (1945), 221-50; and Harold Bloom, "The Unpastured Sea: An Introduction to Shelley," in *Romanticism and Consciousness*, ed. Harold Bloom (New York: Norton, 1970), pp. 374-401.

[17] See p. 2 ~~ff.~~ of the Introduction. Cf. Coleridge's definition of the symbol in *The Statesman's Manual*: ". . . a symbol . . . is characterized by a translucence of the special in the individual, or of the general in the special, or of the universal in the general. . . . It always partakes of the reality which it renders intelligible; and while it enunciates the whole, abides itself as a living part in that unity of which it is the representative" [*The Complete Works of Samuel Taylor Coleridge*, ed. W. G. T. Shedd (1853; New York: Harper, 1884), I, 437-38].

[18] See C. S. Lewis, "Shelley, Dryden, and Mr. Eliot," in *English Romantic Poets*, ed. M. H. Abrams (1960; rpt. New York: Oxford Univ. Press, 1966), pp. 247-67. The following unidentified quotations are from Lewis.

[19] See Stephen Spender's Introduction to *A Choice of Shelley's Verse* (London: Faber, 1971), p. 12. Spender sees in Shelley's poetry not only Goethe's classical objectivity but also Beethoven's style and intensity of expressing an idea. "Like Goethe," remarks Spender, "Shelley had sensibility and intellect capable of absorbing a great deal of theory, information, and philosophy, and transforming them into his imaginative language" (p. 12).

[20] Ibid.

[21] See Wasserman, p. 419 ff.

[22] James H. Cousins, in his *The Work Promethean* (1938; rpt. Port Washington: Kennikat Press, 1970), suggests the significance of Prometheus and Asia along this line. According to Cousins, Prometheus and Asia are "the *atman* and *buddhi* (the essential ego and intuition)" (p. 31).

[23] Baker (cf. "The Bottom of the Night," p. 187 ff.) maintains that Shelley's poetry stands the test of Auden's conception of "mythological" poetry. Stuart Curran, in *Shelley's Cenci* (Princeton: Princeton Univ. Press, 1970), remarks: "The slow rebuilding of Shelley's reputation in the years . . . has concentrated quite rightly on the distinctive qualities of his genius. The poet's greatness was not at all in depicting a naturalistic world but in the creation of myth and the imaginative projection of idealism into poetic reality" (p. 30).

[24] See Robert Browning's essay on Shelley in *The Complete Poetic and Dramatic Works*, ed. Horace E. Scudder (Boston: Houghton Mifflin, 1895), p. 1013.

[25] Brooke cited in Fairchild, p. 342.

[26] See Baker, p. 196. The best treatment of Shelley's theism is still Ellsworth Barnard's *Shelley's Religion* (Minneapolis: Univ. of Minnesota Press, 1936).

[27] See my discussion of Canto I of *The Revolt* in Chapter I. Cf. the view of evil in "Hymn to Intellectual Beauty":

> Why fear and dream and death and birth
> Cast on the daylight of this earth
> Such gloom, *why man has such a scope*
> *For love and hate, despondency and hope*?
> (21-24, my italics)

And later in *The Triumph of Life* there is a note of mounting philosophical skepticism:

> how power and will
> In opposition rule our mortal day,
>
> And why God made irreconcilable
> Good and the means of good . . . .
> (228-31)

[28] This estimate of Shelley is fully supported by Lewis.

SELECTED BIOGRAPHY

Abercrombie, Lascelles. *Romanticism*. 1926; rpt. London: High Hill, 1963.

Abrams, M. H. "The Correspondent Breeze: A Romantic Metaphor." *English Romantic Poets: Modern Essays in Criticism*. Ed. M. H. Abrams. 1960; rpt. New York: Oxford Univ. Press, 1966.

________. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. 1953; rpt. New York: Norton, 1958.

________. *Natural Supernaturalism: Tradition and Revolution in Romantic Literature*. New York: Norton, 1971.

Adams, M. Ray. *Studies in the Backgrounds of English Radicalism with Special Reference to the French Revolution*. New York: Greenwood, 1968.

Alexander, S. *Beauty and other Forms of Value*. London: Macmillan, 1933.

Anderson, Warren D. *Matthew Arnold and the Classical Tradition*. Ann Arbor: Univ. of Michigan Press, 1965.

Appleyard, J. A. *Coleridge's Philosophy of Literature: The Development of a Concept of Poetry 1791-1819*. Cambridge: Harvard Univ. Press, 1965.

Aristotle. *Aristotle's Poetics*. Trans. and analysis Kenneth A. Talford. 1961; rpt. Chicago: Henry Regnery, 1968.

________. *The Ethics of Aristotle*. Trans. J. A. K. Thomson. 1953; rpt. Penguin, 1961.

________. *The Nicomachean Ethics*. Ed. D. A. Rees. Oxford: Clarendon Press, 1966.

________. *The Works of Aristotle: Ethica Nicomachea*, Vol. IX. Ed. and trans. W. D. Ross. Oxford: Clarendon Press, 1920.

Armstrong, John. *The Paradise Myth*. London: Oxford Univ. Press, 1969.

Arnold, Matthew. *Essays in Criticism: Second Series*. London: Macmillan, 1888.

________. *On the Classical Tradition*. Ed. R. H. Super. Ann Arbor: Univ. of Michigan Press, 1960.

________. *Prose and Poetry*. Ed. Archibald L. Bouton. New York: Scribner's, 1927.

Art and Psychoanalysis. Ed. William Phillips. New York: World Publishing Company, 1957.

Artz, Frederick B. *From the Renaissance to Romanticism: Trends in Style in Art, Literature, and Music, 1300-1830*. 1962; rpt. Chicago: Univ. of Chicago Press, 1971.

Aslam, M. "The Translations of Indian Classics by Sir William Jones and His Group, and the Early Writings of English Savants on Indian Literature, Philosophy, Theosophy and Arts, and Their Influence on the English Poetry of the Romantic Period." Diss. London, 1960.

Auden, W. H. *The Enchafed Flood or the Romantic Iconography of the Sea*. New York: Vintage, 1967.

Aurobindo, Sri. *The Future Poetry*. Pondicherry: Sri Aurobindo Ashram, 1953.

________. *Savitri: A Legend and a Symbol*. 3rd ed. Pondicherry: Sri Aurobindo Ashram, 1970.

Axon, William E. A. *Shelley's Vegetarianism*. 1890; rpt. New York: Haskell House, 1971.

Babbitt, Irving. *Rousseau and Romanticism*. 1919; rpt. Boston: Houghton Mifflin, 1968.

Baker, Carlos. "The Bottom of the Night." *The Major English Poets: A Symposium in Reappraisal*. Ed. Clarence D. Thorpe et al. Carbondale: Southern Illinois Univ. Press, 1957.

________. "Literary Sources of Shelley's 'Witch of Atlas.'" *PMLA*, 56 (1941), 472-79.

________. "A Note on Shelley and Milton." *MLN*, 60 (1940), 585-89.

________. *Shelley's Major Poetry: The Fabric of Vision*. 1948; rpt. New York: Russell, 1961.

Baker, Joseph Ellis. *Shelley's Platonic Answer to a Platonic Attack on Poetry*. Iowa City: Univ. of Iowa Press, 1965.

Barfield, Owen. "Dream, Myth, and Philosophical Double Vision." *Myths, Dreams, and Religion*. Ed. Joseph Campbell. New York: Dutton, 1970.

Barnard, Ellsworth. *Shelley's Religion*. Minneapolis: Univ. of Minnesota Press, 1936.

Barrell, Joseph. *Shelley and the Thought of His Time: A Study in the History of Ideas*. New Haven: Yale Univ. Press, 1947.

Barton, Wilfred C. "Shelley and the New Criticism: The Anatomy of a Critical Misvaluation." Diss. Tulane, 1967.

Barzun, Jacques. *Classic, Romantic, and Modern.* 1943; rpt. New York: Doubleday, 1961.

________. *The Energies of Art: Studies of Authors Classic and Modern.* New York: Harper, 1956.

Basu, N. K. *Shelley's Prometheus Unbound.* Calcutta: Bookland, 1961.

Bate, Walter Jackson. *From Classic to Romantic: Premises of Taste in Eighteenth Century England.* 1946; rpt. New York: Harper, 1961.

Bates, Ernest Sutherland. *A Study of Shelley's Drama The Cenci.* New York: Columbia Univ. Press, 1908.

Bateson, F. W. *Wordsworth: A Re-Interpretation.* 2nd ed. London: Longmans, 1965.

Bayley, John. *The Romantic Survival: A Study in Poetic Evolution.* London: Constable, 1957.

Beach, Joseph Warren. *The Concept of Nature in Nineteenth-Century English Poetry.* New York: Macmillan, 1936.

________. *A Romantic View of Poetry.* Minneapolis: Univ. of Minnesota Press, 1944.

Beatty, Arthur. *William Wordsworth: His Doctrine and Art in Their Historical Relations.* 3rd ed. Madison: Univ. of Wisconsin Press, 1962.

Beaty, Frederick L. *Light from Heaven: Love in British Romantic Literature.* DeKalb: Northern Illinois Univ. Press, 1971.

Beer, J. B. *Coleridge: The Visionary.* 1959; rpt. New York: Collier, 1962.

Behar, Rudolph Souvenir. "Heaven's Ever-Changing Shadow: The Reflection Cluster in Shelley's Poetry." Diss. Oregon, 1967.

The Song of God: Bhagavad-Gita. Trans. and introd. Swami Prabhavananda and Christopher Isherwood. 1944; rpt. New York: New American Library, 1951.

The Bhagavad Gita or Song of the Lord. Trans. Swami Nikhilananda. New York: Ramakrishana-Vivekananda Center, 1952.

The Bhagavadgita. Trans. S. Radhakrishanan. 1948; rpt. London: George Allen, 1963.

Bhattacharya, M. M. "Shelley--the Poet of Intellectual Ideals." *CalR*, 135 (1955), 285-98.

Blackmur, R. P. *Form and Value in Modern Poetry.* 1946; rpt. New York: Doubleday, 1957.

Blake, William. *The Poetry and Prose of William Blake*. Ed. David V. Erdman. New York: Doubleday, 1965.

Bloom, Harold. *Blake's Apocalypse: A Study in Poetic Argument*. New York: Doubleday, 1963.

________. "The Internalization of Quest-Romance." *YR*, 58 (1969), 526-36.

________. *Shelley's Mythmaking*. New Haven: Yale Univ. Press, 1959.

________. "The Unpastured Sea: An Introduction to Shelley." *Romanticism and Consciousness: Essays in Criticsm*. Ed. Harold Bloom. New York: Norton, 1970.

________. *The Visionary Company: A Reading of English Romantic Poetry*. Rev. ed. Ithaca: Cornell Univ. Press, 1971.

________. *Yeats*. New York: Oxford Univ. Press, 1970.

Blunden, Edmund. *Nature in Literature*. 1929; rpt. Port Washington, N. Y.: Kennikat Press, 1970.

________. *Shelley: A Life Story*. London: Collins, 1946.

Bodkin, Maud. *Archetypal Patterns in Poetry: Psychological Studies of Imagination*. 1934; rpt. London: Oxford Univ. Press, 1968.

________. *Studies of Type-Images in Poetry, Religion and Philosophy*. London: Oxford Univ. Press, 1951.

Bornstein, George. *Yeats and Shelley*: Chicago: Univ. of Chicago Press, 1970.

Bostetter, Edward E. "The New Romantic Criticism." *SR*, 69 (1961), 490-500.

________. "Shelley and the Mutinous Flesh." *TSLL*, 1 (1959-60), 203-13.

Bower, George Spencer. "The Philosophical Element in Shelley." *JSP*, 14 (1880), 421-54.

Bowra, C. M. *The Romantic Imagination*. Cambridge, Mass.: Harvard Univ. Press, 1949.

Bradley, A. C. *A Miscellany*. 1929; rpt. London: Macmillan, 1931.

________. *Oxford Lectures on Poetry*. London: Macmillan, 1909.

Brailsford, H. N. *Shelley, Godwin, and Their Circle*. 2nd ed. London: Oxford Univ. Press, 1951.

Brandon, S. F. G. *History, Time and Deity; A Historical and Comparative Study of the Conception of Time in Religious Thought and Practice*. New York: Barnes & Noble, 1965.

Brazell, James Reid. "Shelley and the Concept of Humanity: A Study of His Moral Vision." Diss. Michigan, 1967.

Brett, G. S. "Shelley's Relation to Berkeley and Drummond." *Studies in English by Members of the University College, Toronto*. Toronto: Univ. of Toronto Press, 1931.

Brett, R. L. "The Philosophy of Romanticism." *Critical Survey*, 3 (1968), 235-42.

Brinton, Crane. *The Political Ideas of the English Romanticists*. London: Oxford Univ. Press, 1926.

Brooke, Stopford A. *Naturalism in English Poetry*. 1920; rpt. Port Washington, N. Y.: Kennikat Press, 1964.

________. *Studies in Poetry*. London: Duckworth, 1910.

________. *Theology in the English Poets*. 6th ed. New York: AMS Press, 1970.

Brooks, Cleanth. Foreword to *Critiques and Essays in Criticism*. Ed. Robert Wooster Stallman. New York: Ronald Press, 1949.

________. *Modern Poetry and the Tradition*. Chapel Hill: Univ. of North Carolina Press, 1939.

________. *The Well Wrought Urn*. New York: Harcourt, 1947.

Browning, Robert. *The Complete Poetic and Dramatic Works of Robert Browning*. Ed. Horace E. Scudder. Boston: Houghton Mifflin, 1895.

Buber, Martin. *I and Thou*. Trans. Ronald Gregor Smith. New York: Scribner's, 1958.

Buck, Philo M. "Goethe and Shelley." *Univ. of Wisconsin Studies in Language and Literature*, 34 (1932), 84-100.

Buckley, Vincent. *Poetry and Morality: Studies on the Criticism of Matthew Arnold, T. S. Eliot, and F. R. Leavis*. Introd. Basil Willey, London: Chatto & Windus, 1959.

Bullitt, J. and W. J. Bate. "Distinction between Fancy and Imagination." *MLN*, 60 (1945), 8-15.

Bundy, Murray Wright. *The Theory of Imagination in Classical and Mediaeval Thought*. Urbana: Univ. of Illinois, 1927.

Burke, Edmund. *Edmund Burke on Revolution*. Ed. Robert A. Smith. New York: Harper & Row, 1968.

Burke, Edmund. A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful. Ed. J. T. Boulton. London: Routledge, 1958.

________. Reflections on the French Revolution and Other Essays. Introd. A. J. Grieve. 1910; rpt. London: Dent, 1950.

Bush, Douglas. Mythology and the Romantic Tradition in English Poetry. 1937; rpt. New York: Norton, 1963.

Butter, Peter. Shelley's Idols of the Cave. 1954; rpt. New York: Haskell House, 1969.

Byron, George Grodon. Poetical Works. 1904; rpt. London: Oxford Univ. Press, 1967.

________. The Works of Lord Byron. Rev. ed. London: J. Murray, 1898-1905.

Calvert, George. Coleridge, Shelley, Goethe: Biographic Aesthetic Studies. Boston: Lea and Sheppard, 1880.

Cameron, Kenneth Neill. "A New Source for Shelley's A Defense." SP, 38 (1941), 629-44.

________. "A Major Source of The Revolt of Islam." PMLA, 56 (1941), 175-206.

________. "The Planet-Tempest Passage in Epipsychidion." PMLA, 63 (1948), 950-72.

________. "The Political Symbolism of Prometheus Unbound." PMLA, 58 (1943), 728-53.

________. "Shelley and Ahrimanes." MLQ, 3 (1942), 287-95.

________. "Shelley Scholarship: 1940-1953, A Critical Survey." KSJ, 3 (1954), 89-109.

________. "The Social Philosophy of Shelley." SR, 50 (1942), 457-66.

________. The Young Shelley: Genesis of a Radical. New York: Macmillan, 1950.

Campbell, Joseph. The Masks of God: Creative Mythology. New York: Viking Press, 1968.

________. The Masks of God: Occidental Mythology. 1964; rpt. New York: Viking Press, 1969.

Campbell, Joseph. *The Masks of God: Oriental Mythology*. 1962; rpt. New York: Viking Press, 1969.

Campbell, Olwen Ward. *Shelley and the Unromantics*. London: Methuen, 1924.

Campbell, William Royce. "The Views of Blake and Shelley on Man and Society." Diss. Oregon, 1967.

Carpenter, Edward, and George Barnfield. *The Psychology of the Poet Shelley*. London: George Allen, 1925.

Cassirer, Ernst. *Language and Myth*. Trans. Susanne K. Langer. 1946; rpt. New York: Dover, 1953.

________. *Rousseau, Kant and Goethe: Two Essays*. Trans. James Guttmann et al. 1945; rpt. Princeton: Princeton Univ. Press, 1970.

Chayes, Irene Hendry. "The Circle and the Stair: Patterns of Romantic Theme and Form in the Poetry of Blake, Wordsworth, Coleridge, Shelley and Keats." Diss. Johns Hopkins, 1960.

________. "Coleridge, Metempsychosis, and 'Almost All the Followers of Fenerlon.'" *ELH*, 35 (1958), 290-315.

________. "'Kubla Khan' and the Creative Process." *SIR*, 6 (1966), 1-21.

________. "Plato's *Statesman* Myth in Shelley and Blake." *CL*, 13 (1961), 358-69.

Chernaik, Judith S. "The Figure of the Poet in Shelley." *ELH*, 35 (1968), 566-90.

________. *The Lyrics of Shelley*. Cleveland: Press of Case Western Reserve Univ., 1972.

Clark, David Lee. "Shelley and Bacon." *PMLA*, 48 (1933), 529-46.

________. "Shelley and Shakespeare." *PMLA*, 54 (1939), 261-87.

Clarke, Isabel C. *Shelley and Byron: A Tragic Friendship*. 1934; rpt. Haskell House, 1971.

Cline, Clarence Lee. *Byron, Shelley, and Their Pisan Circle*. Cambridge: Harvard Univ. Press, 1952.

Clutton-Brock, Arthur. *Shelley, the Man and the Poet*. 2nd rev. ed. London: Methuen, 1923.

Cobban, Alfred. *Edmund Burke and the Revolt Against the Eighteenth Century: A Study of the Political and Social Thinking of Burke, Wordsworth, Coleridge and Southey*. 1929; rpt. London: George Allen, 1962.

Coleridge, Samuel Taylor. *Anima Poetae*. Ed. Ernest Hartley Coleridge. 1895; rpt. Folcroft: Folcroft Press, 1969.

________. *Biographia Literaria*. Ed. J. Shawcross, 2 vols. 1907; rpt. London: Oxford Univ. Press, 1965.

________. *The Complete Works of Samuel Taylor Coleridge*. Ed. W. G. T. Shedd, 7 vols. 1853; rpt. New York: Harper, 1884.

________. *Inquiring Spirit: A New Presentation of Coleridge from his Published and Unpublished Prose Writings*. Ed. Kathleen Coburn. New York: Pantheon, 1951.

________. *The Poems of Samuel Taylor Coleridge*. Ed. Ernest Hartley Coleridge. 1912; rpt. London: Oxford Univ. Press, 1960.

________. *Shakespearean Criticism*. 2 vols. 2nd ed. London: Dent, 1960.

Cook, A. S. *Shelley: A Defence of Poetry*. Boston: Ginn, 1890.

Coomaraswamy, Ananda K. *The Dance of Shiva*. Rev. ed. New York: Noonday Press, 1969.

Copleston, Frederick. *A History of Philosophy: Late Mediaeval and Renaissance Philosophy, Vol. III, Part II, The Revival of Platonism to Suarez*. 1952; rpt. New York: Image, 1963.

Courthope, William John. *The Liberal Movement in English Literature*. London: J. Murray, 1885.

Cousins, James H. *The Work Promethean: Interpretations and Applications of Shelley's Poetry*. 1938; rpt. Port Washington, N.Y.: Kennikat Press, 1970.

Crane, R. S. "Cleanth Brooks; or, the Bankruptcy of Critical Monism." *MP*, 45 (1948), 226-45.

________. "Literature, Philosophy, and the History of Ideas." *MP*, 52 (1954), 73-83.

Curran, Stuart. *Shelley's Cenci: Scorpions Ringed with Fire*. Princeton: Princeton Univ. Press, 1970.

Daiches, David. *Critical Approaches to Literature.* Englewood Cliffs, N.J.: Prentice-Hall, 1956.

Damon, Samuel Foster. *William Blake, His Philosophy and Symbols.* Boston: Houghton Mifflin, 1924.

Dante, Alighieri. *The Comedy of Dante Alighieri: Cantica III, Paradise (Il Paradiso).* Trans. Dorothy L. Sayers and Barbara Reynolds. 1962; rpt. Penguin, 1969.

_______. *The Divine Comedy.* Trans. Lawrence Grant White. New York: Pantheon, 1948.

_______. *The Divine Comedy of Dante Alighieri.* Trans. Melville B. Anderson. London: Oxford Univ. Press, 1951.

_______. *The New Life of Dante Alighieri.* Trans. Charles Eliot Norton. Boston: Houghton Mifflin, 1895.

D'Arcy, Father. *The Mind and Heart of Love.* London: Faber, 1945.

Davie, Donald. "Shelley's Urbanity." *English Romantic Poets: Essays in Criticism.* Ed. M. H. Abrams. 1960; rpt. Oxford Univ. Press, 1966.

Dowden, Edward. *The French Revolution and English Literature.* 1897; rpt. Port Washington, N.Y.: Kennikat Press, 1967.

_______. *The Life of Percy Bysshe Shelley.* 2 vols. London: Kegan Paul, 1886.

Dowden, Wilfred S. "Shelley's Use of Metempsychosis in *The Revolt of Islam.*" *Studies in English,* The Rice Institute Pamphlet, 38 (1951), 55-71.

Duerksen, Roland A. "Shelley and Shaw." *PMLA,* 78 (1968), 114-27.

_______. "Shelley's 'Defense' and Whitman's 1855 'Preface': A Comparison." *WWR,* 10 (1964), 51-60.

_______. *Shelleyan Ideas in Victorian Literature.* The Hague: Mouton, 1966.

Echeruo, J. C. "Shelley on Wordsworth." *ESA,* 9 (1966), 117-45.

Edgar, Pelham. *A Study of Shelley, with Special Reference to His Nature Poetry.* 1899; rpt. New York: Haskell House, 1970.

Eliade, Mercea. *Myth and Reality.* Trans. Willard R. Trask. 1963; rpt. New York: Harper & Row, 1968.

_______. *Yoga: Immortality and Freedom.* Trans. Willard R. Trask. 2nd ed. Princeton: Princeton Univ. Press, 1970.

Eliot, T. S. *The Complete Poems and Plays 1909-1950*. New York: Harcourt, 1952.

________. *On Poetry and Poets*. 1943; rpt. New York: Noonday Press, 1964.

________. Preface to Leone Vivante's *English Poetry and Its Contribution to the Knowledge of a Creative Principle*. 1950; rpt. Carbondale: Southern Illinois Univ. Press, 1963.

________. *The Sacred Wood: Essays on Poetry and Criticism*. 1920; rpt. London: Methuen, 1967.

________. *Selected Essays*. 1932; rpt. New York: Harcourt, 1960.

________. *The Use of Poetry and the Use of Criticism*. 2nd ed. London: Faber, 1964.

Ellis, F. S. *A Lexicon Concordance to the Poetical Works of Percy Bysshe Shelley*. 1892; rpt. New York: Burt Franklin, 1968.

Else, Gerald. *Aristotle's Poetics: The Argument*. Cambridge: Harvard Univ. Press, 1967.

Elton, Oliver, *Shelley*. London: Edward Arnold, 1924.

________. *A Survey of English Literature 1780-1830*, 2 vols. 1912; rpt. London: Edward Arnold, 1965.

Empson, William. *Seven Types of Ambiguity*. 1930; rpt. Penguin, 1965.

Enscoe, Gerald E. *Eros and the Romantics: Sexual Love as a Theme in Coleridge, Shelley and Keats*. The Hague: Mouton, 1967.

Erdman, David V. *Blake: Prophet against Empire*. Rev. ed. Princeton: Princeton Univ. Press, 1969.

________. "Reading Shelley." *EC*, 4 (1954), 96-99.

________. Review of Carl Woodring's *Politics in English Romantic Poetry*, *SIR*, 10 (1971), 60-65.

________, and John E. Grant, eds. *Blake's Visionary Forms Dramatic*. Princeton: Princeton Univ. Press, 1970.

Evans, F. B. "Shelley, Godwin, Hume and the Doctrine of Necessity." *SP*, 37 (1940), 632-40.

Everet, Walter H. *Aesthetic and Myth in the Poetry of Keats*. Princeton: Princeton Univ. Press, 1965.

Fairchild, Hoxie Neale. Religious Trends in English Poetry: Romantic Faith, III, 1780-1836. New York: Columbia Univ. Press, 1949.

________. The Romantic Quest. 1931; rpt. New York: Russell, 1965.

Fergusson, Francis. Dante's Drama of the Mind: A Modern Reading of the Purgatario. Princeton: Princeton Univ. Press, 1953.

Firkins, Oscar W. Power and Elusiveness. Minneapolis: Univ. of Minnesota Press, 1937.

Flagg, John S. "Shelley and Aristotle: Elements of the Poetics in Shelley's Theory of Poetry." SIR, 9 (1970), 44-67.

Foakes, R. A. The Romantic Assertion: A Study in the Language of Nineteenth Century Poetry. 1958; rpt. New York: Barnes & Noble, 1971.

Fogle, Richard Harter. "The Abstractness of Shelley." PQ, 24 (1945), 363-79.

________. "Dante and Shelley's Adonais." BuR, 15 (1967), 11-21.

________. "Emphatic Imagery in Keats and Shelley." PMLA, 49 (1946), 163-91.

________. The Idea of Coleridge's Criticism. Berkeley: Univ. of California Press, 1962.

________. "Image and Imagelessness: A Limited Reading of Prometheus Unbound." KSJ, 1 (1952), 23-46.

________. The Imagery of Keats and Shelley: A Comparative Study. Chapel Hill: Univ. of North Carolina Press, 1949.

________. "The Imaginal Design of Shelley's 'Ode to the West Wind.'" ELH, 15 (1948), 219-26.

________. "Romantic Bards and Metaphysical Reviewers." ELH, 12 (1945), 221-50.

Ford, Newell F. "Paradox and Irony in Shelley's Poetry." SP, 57 (1960), 648-62.

________. "The Symbolism of Shelley's Swans." SIR, 1 (1962), 175-83.

Foster, Richard. The New Romantics. Bloomington: Indiana Univ. Press, 1962.

Frye, Northrop. Anatomy of Criticism: Four Essays. 1957; rpt. New York: Atheneum, 1967.

Frye, Northrop. *The Critical Path: An Essay on the Social Context Of Literary Criticism*. Bloomington: Indiana Univ. Press, 1971.

________. "The Drunken Boat: The Revolutionary Element in Romanticism." *Romanticism Reconsidered: Selected Papers from the English Institute*. Ed. Northrop Frye. 1963; rpt. New York: Columbia Univ. Press, 1968.

________. *Fables of Identity: Studies in Poetic Mythology*. New York: Harcourt, 1963.

________. *Fearful Symmetry: A Study of William Blake*. 1947; rpt. Boston: Beacon Press, 1967

________. *A Study of English Romanticism*. New York: Random House, 1968.

________. *The Well-Tempered Critic*. Bloomington: Indiana Univ. Press, 1963.

Furtado, R. de Loyola. *Shelley: Concept of Nature*. Calcutta: K. L. Mukhopadhyay, 1958.

Garber, Frederick. "Self, Society, Value and the Romantic Hero." *CL*, 19 (1967), 321-33.

Gayley, Charles Mills. *The Classic Myths in English Literature and in Art*. 2nd ed. Boston: Ginn, 1911.

Gerard, Albert. *English Romantic Poetry: Ethos, Structure and Symbol in Coleridge, Wordsworth, Shelley, and Keats*. Berkeley: Univ. of California Press, 1968.

Gingerich, Solomon F. *Essays in Romantic Poets.* New York: Macmillan, 1924.

________. "Shelley's Doctrine of Necessity *versus* Christianity." *PMLA*, 33 (1918), 444-73.

Glimm, James York. "Five Essays on Mystical Experience in the Works of Wordsworth, Coleridge and Shelley." Diss. Texas (Austin), 1969.

Godwin, William. *Enquiry Concerning Political Justice*. Ed. K. Codell Carter. Oxford: Clarendon Press, 1971.

________. *Enquiry Concerning Political Justice and its Influence on Morals and Happiness*. 3 vols. Ed. and introd. F. E. L. Priestley. Toronto: Univ. of Toronto Press, 1946.

Goethe, Johann Wolfgang. Faust, Part II. Trans. Philip Wayne. 1959; rpt. Penguin, 1962.

Gordon, George Stuart. Shelley and the Oppressors of Mankind. London: Oxford Univ. Press, 1923.

Gottfried, Leon. Matthew Arnold and the Romantics. Lincoln: Univ. of Nebraska Press, 1963.

Grabo, Carl. The Magic Plant: The Growth of Shelley's Thought. 1936; rpt. Chapel Hill: Univ. of North Carolina Press, 1965.

_______. The Meaning of The Witch of Atlas. Chapel Hill: Univ. of North Carolina Press, 1935.

Grant, John E. "Dante's Mirrors and Apocalypse." TSLL, 4 (1962), 289-313.

Graves, Robert. The White Goddess: A Historical Grammar of Poetic Myth. Rev. ed. London: Faber, 1947.

Griffith, Ben W., Jr. "The Removal of Incest from Laon and Cythna." MLN, 70 (1955), 181-82.

_______. "An Unpublished Shelley Reading List." MLN, 69 (1954) 254-55.

Guinn, John Pollard. Shelley's Political Thought. The Hague: Mouton, 1969.

Harper, George Mills. The Neoplatonism of William Blake. Chapel Hill: Univ. of North Carolina Press, 1961.

Harris, R. W. Romanticism and Social Order 1780-1830. New York: Barnes & Noble, 1969.

Hartman, Geoffrey H. "Theories on the Theory of Romanticism." The Wordsworth Circle, 2 (1971), 51-56.

_______. The Unmeditated Vision: An Interpretation of Wordsworth, Hopkins, Rilke, and Valery. 1954; rpt. New York: Harcourt, 1966.

_______. Wordsworth's Poetry 1787-1814. 1964; rpt. New Haven: Yale Univ. Press, 1971.

Haven, Richard. Patterns of Consciousness: An Essay on Coleridge. Univ. of Massachusetts Press, 1969.

Havens, Raymond D. "Shelley the Artist." The Major English Romantic Poets: A Symposium in Reappraisal. Ed. Clarence D. Thorpe et al. Carbondale: Southern Illinois Univ. Press, 1957.

Havens, Raymond D. "Shelley's Alastor." PMLA, 45 (1930), 1098-1115.

________. "Structure and Prosodic Pattern in Shelley's Lyrics." PMLA, 65 (1950), 1076-87.

Heidegger, Martin. An Introduction to Metaphysics. Trans. Ralph Manheim. 1959; rpt. New York: Doubleday, 1961.

________. Poetry, Language, Thought. Trans. and introd. Albert Hofstadter. New York: Harper & Row, 1971.

________. The Question of Being. Trans. William Kluback and Jean T. Wilde. 1956; rpt. New Haven: College & Univ. Press, 1958.

Hildebrand, William H. "An Anagogic Interpretation of Shelley's Prometheus Unbound." Diss. Western Reserve, 1967.

________. "Shelley's Early Vision Poems." SIR, 8 (1969), 198-215.

Hoffman, Harold Leroy. An Odyssey of the Soul: Shelley's 'Alastor.' New York: AMS Press, 1966.

Hoffpauir, Richard. "The Theory and Practice of Epic (Especially Narrative and Character) with Special Reference to Southey, Landor, Wordsworth, Shelley, Keats, and Byron." Diss. London, 1969.

Hofstadter, Albert. Truth and Art. New York: Columbia Univ. Press, 1965.

Hogg, Thomas Jefferson. The Life of Percy Bysshe Shelley. 2 vols. London: Moxon, 1858.

Hough, Graham. The Romantic Poets. London: Hutchinson, 1953.

Howard, John Douglas, Jr. "The Child-Hero in the Poetry of Blake, Shelley, Byron, Coleridge, and Wordsworth." Diss. Maryland, 1967.

Hughes, A. M. D. The Nascent Mind of Shelley. Oxford: Clarendon Press, 1947.

________. "Shelley's 'Witch of Atlas.'" MLR, 7 (1912), 508-16.

________. The Theology of Shelley. London: Oxford Univ. Press, 1939.

Hughes, D. G. "Coherence and Collapse in Shelley, with particular reference to 'E-ipsychidion.'" ELH, 28 (1961), 260-83.

Hulme, T. E. "Romanticism and Classicism." Critiques and Essays in Criticism 1920-1948. Ed. Robert Wooster Stallman. New York: Ronald Press, 1949, pp. 3-16.

Hulme, T. E. *Speculations: Essays on Humanism and the Philosophy of Art*. Ed. Herbert Read. 2nd ed. London: Kegan Paul, 1936.

Hungerford, Edward B. *Shores of Darkness*. New York: Columbia Univ. Press, 1941.

Hunt, Leigh. *The Poetical Works of Leigh Hunt*. Ed. H. S. Milford, London: Oxford Univ. Press, 1923.

Hunter, Parks C. Jr. "Undercurrents of Anacreontics in Shelley's 'To a Skylark' and 'The Cloud.'" *SP*, 65 (1968), 677-92.

Inge, William Ralph. *The Platonic Tradition in English Religious Thought*. London: Longmans, 1926.

Jack, Adolphus Alfred. *Shelley: An Essay*. London: Constable, 1904.

Jack, Ian. *English Literature 1815-1832*, Vol. X of *The Oxford History of English Literature*. Ed. F. P. Wilson and Bonamy Dobree. Oxford: Oxford Univ. Press, 1963.

Jackson, J. R. de J. *Method and Imagination in Coleridge's Criticism*. Cambridge: Harvard Univ. Press, 1969.

James, D. G. *Scepticism and Poetry: An Essay on the Poetic Imagination.* London: George Allen & Unwin, 1937.

James, Henry. "The Art of Fiction." *The Portable Henry James.* Ed. Morton D. Zabel. New York: Viking Press, 1965.

Jamison, William A. *Arnold and the Romantics*. Copenhagen: Rosenkilde and Bagger, 1958.

Jaspers, Karl. *Nietzsche and Christianity*. 1961; rpt. Henry Regnery, 1967.

Jeffrey, Lloyd N. "Shelley's Life-Images." *N&Q*, 202 (1957), 480-81.

_______. "Shelley's 'Triumph of Life' and the 'Dhammapada.'" *N&Q*, 201 (1956), 116-17.

Jones, Frederick L. "Canto I of *The Revolt of Islam*." *KSJ*, 9 (1960).

_______. "The Revision of Laon and Cythna." *JEGP*, 32 (1933), 336-72.

_______. "Shelley and Milton." *SP*, 49 (1952), 488-519.

Jones, Frederick L. "Shelley and Spenser." *SP*, 39 (1942), 662-69.

_______. "Shelley's 'On Life.'" *PMLA*, 62 (1947), 774-83.

_______. "The Vision Theme in Shelley's 'Alastor' and Related Works." *SP*, 44 (1947), 108-25.

Jones, Henry J. F. *The Egotistical Sublime*. London: Chatto and Windus, 1954.

Jones, Sir William. *The Works*. 6 vols. London: G. G. and J. Robinson, 1799-1801.

Jordan, John E. "Wordsworth and *The Witch of Atlas*." *ELH*, 9 (1942), 320-25.

Jung, C. G. *The Collected Works of C. J. Jung*. Ed. Herbert Read et al. 2nd ed. 17 vols. Princeton: Princeton Univ. Press, 1970.

_______. *Psyche and Symbol: A Selection from the Writings of C. G. Jung.* Ed. Violet S. de Laszlo. New York: Doubleday, 1958.

_______. "Psychology and Literature." *The Creative Process: A Symposium*. Ed. Brewster Ghiselin. 1952; rpt. Toronto: New American Library, 1967.

_______. "The Psychology of the Child Archetype." *Essays on a Science of Mythology: The Myths of the Divine Child and the Divine Maiden,* by C. G. Jung and C. Kerenyi. Trans. R. F. C. Hull. Rev. ed. New York: Harper & Row, 1963.

_______. *Symbols of Transformation,* 2 vols. Trans. R. F. C. Hull. 1956; rpt. New York: Harper, 1962.

_______. *The Undiscovered Self*. Trans. R. F. C. Hull. 1957; rpt. New York: New American Library, 1958.

Kapstein, I. J. "The Symbolism of the Wind and the Leaves in Shelley's 'Ode to the West Wind.'" *PMLA*, 51 (1936), 1069-79.

Keats, John. *The Complete Poetical Works and Letters of John Keats*. Boston: Houghton Mifflin, 1899.

_______. *The Letters of John Keats, 1814-1821*. 2 vols. Ed. Hyder Rollins. Cambridge: Harvard Univ. Press, 1958.

_______. *Poetical Works*. Ed. H. W. Garrod. 1956; rpt. London: Oxford Univ. Press, 1966.

_______. *Selected Poems and Letters*. Ed. Douglas Bush. Boston: Houghton Mifflin, 1959.

Kellet, E. E. *Suggestions*. Cambridge: Cambridge Univ. Press, 1923.

Kermode, Frank. *Romantic Image*. 1957; rpt. New York: Vintage, 1964.

Kessel, Marcel. "The Poet in Shelley's *Alastor*: A Criticism and a Reply." *PMLA*, 51 (1936), 302-10.

Kierkegaard, Soren. *Either/Or*. Trans. David F. Swenson and Lillian Marvin Swenson. 2 vols. 1944; rpt. New York: Doubleday, 1959.

King-Hele, Desmond. *Shelley: The Man and the Poet*. New York: Thomas Yoseloff, 1960.

Knight, William A. *Hume*. 1866; rpt. Port Washington, N.Y.: Kennikat Press, 1970.

Knight, G. Wilson. *The Starlit Dome: Studies in the Poetry of Vision*. 1941; rpt. New York: Barnes & Noble, 1960.

Koller, K. "A Source for Portions of *The Witch of Atlas*." *MLN*, 52 (1937), 157-61.

Krieger, Murray. *The New Apologists for Poetry*. Minneapolis: Univ. of Minnesota Press, 1956.

Kroeber, Karl. *Romantic Narrative Art*. Madison: Univ. of Wisconsin Press, 1960.

Kroese, Irvin Berus. "The Beauty and the Terror: Shelley's Visionary Women." Diss. Ohio, 1966.

Krouse, F. M. "Plato and Sydney's *Defense of Poesie*." *CL*, 6 (1954), 138-47.

Kuhn, Albert J. "Shelley's Demogorgan and Eternal Necessity." *MLN*, 74 (1959), 596-99.

Kuhns, Oscar. *Dante and the English Poets from Chaucer to Tennyson*. New York: Henry Holt, 1904.

Kurtz, Benjamin P. *The Pursuit of Death: A Study of Shelley's Poetry*. London: Oxford Univ. Press, 1933.

Langer, Susanne K. *Feeling and Form: A Theory of Art*. New York: Scribner's, 1953.

______. *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art*. 2nd ed. New York: New American Library, 1951.

Lea, F. A. *Shelley and the Romantic Revolution*. London: George Routledge, 1945.

Leavis, F. R. *Revaluation: Tradition & Development in English Poetry*. 1947; rpt. New York: Norton, 1963.

Lemmi, Charles W. "The Serpent and the Eagle in Spenser and Shelley." *MLN*, 50 (1935), 165-68.

Letters about Shelley by Three Friends--Edward Dowden, Richard Garnett and Wm. Rossetti. Ed. R. S. Garnett. London: Hodder and Sloughton, 1971.

Levin, Harry. *The Broken Column: A Study in Romantic Hellenism*. Cambridge: Harvard Univ. Press, 1931.

Lewis, C. Day. *The Poetic Image*. 1947; rpt. London: Jonathan Cape, 1966.

Lewis, C. S. *The Allegory of Love: A Study in Medieval Tradition*. 1936; rpt. New York: Oxford Univ. Press, 1958.

________. "Shelley, Dryden, and Mr. Eliot." *English Romantic Poets: Modern Essays in Criticism*. Ed. M. H. Abrams. 1960; rpt. New York: Oxford Univ. Press, 1966.

Leyda, Seraphia de Ville. "The Serpent is Shut Out from Paradise: A Revaluation of Romantic Love in Shelley." Diss. Tulane, 1965.

Locock, Charles Dealtry. *An Examination of the Shelley Manuscripts in the Bodleian Library*. Oxford: Clarendon Press, 1903.

Lodge, R. C. *Plato's Theory of Art*. New York: Humanities Press, 1953.

Logan, James V., John E. Jordan, and Northrop Frye, eds.. *Some British Romantics: A Collection of Essays*. Columbus: Ohio State Univ. Press, 1966.

Lovejoy, Arthur O. *The Great Chain of Being: A Study in the History of an Idea*. 1936; rpt. New York: Harper & Row, 1960.

________. *Essays in the History of Ideas*. 1948; rpt. New York: Putnam's, 1960.

Lowes, John Livingston. "*The Witch of Atlas* and *Endymion*." *PMLA*, 55 (1940), 203-06.

Lynch, William F. *Christ and Apollo: The Dimensions of the Literary Imagination*. 1960; rpt. Toronto: New American Library, 1963.

MacDonald, Daniel J. *The Radicalism of Shelley and Its Sources*. Washington, D.C.: Catholic Education Press, 1912.

Macnabb, D. G. C. *David Hume: His Theory of Knowledge and Morality*. 2nd ed. Hamden: Archon, 1966.

Madariaga, Salvador de. *Shelley and Calderon and Other Essays* [illegible] *English and Spanish Poetry*. London: Constable, 1920.

Male, Roy. "Shelley and the Doctrine of Sympathy." *TSLL*, 29 (1950), 183-203.

Marsh, Robert. "Shaftesbury's Theory of Poetry: The Importance of the 'Inward Colloquy.'" *ELH*, 28 (1961), 54-69.

Marshall, William Harvey. *Byron, Shelley, Hunt and the Liberal*. Philadelphia: Univ. of Pennsylvania Press, 1960.

Mason, Francis Claiborne. *A Study in Shelley Criticism: An Examination of the Principal Interpretations of Shelley's Art and Philosophy in England from 1818-1860*. Diss. Virginia, 1929 (Mercersburg, Pa.: privately printed, 1937).

Mathews, G. M. Introduction to *Shelley: Selected Poems and Prose*. London: Oxford Univ. Press, 1964.

________. *Shelley*. London: Longmans, 1970.

________. "A Volcano's Voice in Shelley." *ELH*, 24 (1957), 191-228.

Mayor, Joseph Bickersteth. *A Classification of Shelley's Meters*. 1888; rpt. New York: Haskell House, 1971.

McElderry, B. R., Jr. "Common Elements in Wordsworth's 'Preface' and Shelley's *Defense of Poetry*." *MLQ*, 5 (1944), 175-81.

McNiece, Gerald. *Shelley and the Revolutionary Idea*. Cambridge: Harvard Univ. Press, 1969.

Medwin, Thomas. *The Life of Percy Bysshe Shelley*. Ed. Harry Buxton Forman. Rev. ed. of the 2 vol. work (London: Newby, 1847). London: Oxford Univ. Press, 1913.

Mills, Howard. *Peacock, His Circle and His Age*. Cambridge: Cambridge Univ. Press, 1969.

Milton, John. *The Complete English Poetry of John Milton*. Ed. John T. Shawcross. New York: Doubleday, 1963.

Monk, Samuel. *The Sublime: A Study of the Critical Theories in XVIII Century England*. New York: MLA, 1935.

More, Paul Elmer. *Shelburne Essays: Seventh Series*. Boston: Houghton Mifflin, 1910.

Muir, Kenneth. "The Meaning of Hyperion." EIC, 2 (1952), 54-75.

Murray, Eugene B. "'Elective Affinity' in 'The Revolt of Islam.'" JEGP, 67 (1968), 570-85.

Murray, Gilbert. The Classical Tradition in English Poetry. Cambridge: Harvard Univ. Press, 1929.

________. Five Stages of Greek Religion. New York: Doubleday, 1955.

Nietzsche, Friederich. The Birth of Tragedy and the Case of Wagner. Trans. and ed. Walter Kaufmann. New York: Vintage, 1967.

________. The Portable Nietzsche. Ed. Walter Kaufmann. 1954; rpt. New York: Viking Press, 1968.

Nitchie, Elizabeth. Mary Shelley. New Brunswick: Rutgers Univ. Press, 1953.

Norman, Sylva. Flight of the Skylark: The Development of Shelley's Reputation. Norman: Univ. of Oklahoma Press, 1954.

________. "Twentieth-Century Theories on Shelley." TSLL, 9 (1967), 223-37.

Notcutt, Henry Clement. An Interpretation of Keats's Endymion. 1919; rpt. New York: Haskell House, 1964.

Notopoulos, James A. The Platonism of Shelley: A Study of Platonism and the Poetic Mind. 1949; rpt. New York: Octagon Books, 1969.

________. "Shelley and Thomas Taylor." PMLA, 51 (1936), 502-17.

________. "A Shelleyan Symbol." CJ, 40 (1944-45), 170-72.

Nygren, Anders. Agape and Eros. Trans. Philip S. Watson. London: S. P. C. K., 1953.

Ogden, C. K., and I. A. Richards. The Foundations of Aesthetics. New York: International Publishers, 1929.

________. The Meaning of Meaning. London: Kegan Paul, 1923.

O'Malley, Glenn. Shelley and Synesthesia. Evanston: Northwestern Univ. Press, 1964.

The Ontological Argument from St. Anselm to Contemporary Philosophers. Ed. Alvin Plantinga. New York: Doubleday, 1965.

Oras, Ants. "The Multitudinous Orb: Some Miltonic Elements in Shelley." *MLQ*, 16 (1955), 247-57.

________. *On Some Aspects of Shelley's Poetic Imagery*. Folcroft: Folcroft Press, n.d.

Paley, Morton D. *Energy and the Imagination: A Study of the Development of Blake's Thought*. Oxford: Clarendon Press, 1970.

Park, B. A. "The Indian Elements of the 'Indian Serenade.'" *KSJ*, 10 (1961), 8-12.

Peacock, Thomas Love. *Peacock's Four Ages of Poetry, Shelley's Defense of Poetry, Browning's Essay on Shelley*. Ed. H. F. Brett-Smith. Oxford: B. Blackwell, 1921.

________. *Peacock's Memoirs of Shelley with Shelley's Letters to Peacock*. Ed. H. F. B. Brett-Smith. London: Henry Frowde, 1909.

________. *The Works of Thomas Love Peacock*. Ed. H. F. B. Brett-Smith and C. E. Jones. 10 vols. 1924-34; rpt. New York: AMS Press, 1967.

Peck, Walter E. *Shelley: His Life and Work*. 2 vols. Boston: Houghton Mifflin, 1927.

Peckham, Morse. "On Romanticism: Introduction." *SIR*, 9 (1970), 217-24.

________. "Toward a Theory of Romanticism." *PMLA*, 64 (1951), 5-23.

________. "Toward a Theory of Romanticism: II Reconsideration." *SIR*, 1 (1961), 1-8.

________. *The Triumph of Romanticism: Collected Essays*. Columbia: Univ. of South Carolina Press, 1970.

Pelletier, Robert R. "*The Revolt of Islam* and *Paradise Lost*." *KSJ*, 14 (1965), 7-13.

Perkins, David. "Arnold and the Function of Literature." *ELH*, 18 (1951), 287-309.

________. *The Quest for Permanence: The Symbolism of Wordsworth, Shelley and Keats*. Cambridge: Harvard Univ. Press, 1959.

Pfeiffer, Karl G. "Landor's Critique of *The Cenci*." SP, 39 (1942), 670-79.

Pieper, Josef. *Love and Inspiration: A Study of Plato's Phaedrus*. Trans. Richard and Clara Winston. London: Faber, 1964.

Plato. *The Collected Dialogues of Plato*. Ed. Edith Hamilton and Huntington Cairn. New York: Pantheon, 1961.

________. *The Great Dialogues of Plato*. Trans. W. H. D. Rouse. Ed. Erich H. Warmington and Philip G. Rouse. New York: New American Library, 1956.

________. *Plato's Dialogues*. Trans. J. Wright. New York: A. L. Burt, n.d.

________. *The Republic of Plato*. Trans. and introd. B. Jowett. 3rd ed. Oxford: Clarendon Press, 1888.

________. *The Myths of Plato*. Trans. and introd., with a commentary, J. A. Stewart. London: Macmillan, 1905.

Plotinus. *The Divine Mind*, Vol. IV. Trans. Stephan Mackena. London: Medici Society, 1926.

________. *Select Works of Plotinus*. Thomas Taylor's Translation. Ed. G. R. S. Mead. London: G. Bell, 1929.

Pottle, Frederick A. "The Case of Shelley." *English Romantic Poets: Modern Essays in Criticsm*. Ed. M. H. Abrams. 1960; rpt. New York: Oxford Univ. Press, 1966.

________. *The Idiom of Poetry*. 2nd ed. Ithaca: Cornell Univ. Press, 1946.

________. *Shelley and Browning: A Myth and Some Facts*. Chicago: Pembroke Press, 1923.

Powell, A. E. *The Romantic Theory of Poetry*. London: Edward Arnold, 1926.

Power, Julia. *Shelley in America in the Nineteenth Century*. Lincoln: Univ. of Nebraska Press, 1940.

Prabhavananda, Swami, and Christopher Isherwood. "The Cosmology of the Gita." *The Song of God: Bhagavad-Gita*. Trans. and introd. Swami Prabhavananda and Christopher Isherwood. 1944; rpt. New York: New American Library, 1951.

Pratt, Willis Winslow. "Shelley Criticism in England, 1810-1890." Diss. Cornell, 1935.

Praz, Mario. *The Romantic Agony*. Trans. Angus Davidson, 2nd ed. New York: World Publishing Company, 1967.

Prescott, Frederick Clarke. *The Poetic Mind*. New York: Macmillan, 1922.

Proclus. *The Elements of Theology*. Ed. E. R. Dodds. 2nd ed. Oxford: Clarendon Press, 1963.

Pulos, C. E. *The Deep Truth: A Study of Shelley's Scepticism*. Lincoln: Univ. of Nebraska Press, 1954.

Raben, Joseph. "Coleridge as the Prototype of the Poet in Shelley's *Alastor*." *RES*, 17 (1966), 278-92.

Rader, Melvin M. "Shelley's Theory of Evil." *Shelley: A Collection of Critical Essays*. Ed. George M. Ridenour. Englewood Cliffs, N.J.: Prentice-Hall, 1965.

Radhakrishanan, S. Introduction to *The Bhagavadgita*. Trans. S. Radhakrishanan. 1948; rpt. London: George Allen, 1963.

Raine, Kathleen. "A Defense of Shelley's Poetry." *SoRA*, 3 (1967), 856-73.

Rajan, B. "The Motivation of Shelley's *Prometheus Unbound*." *RES*, 19 (1943), 297-301.

Ransom, John Crowe. "Poetry: A Note on Ontology." *Critiques and Essays in Criticism 1928-1948*. Ed. Robert Wooster Stallman. New York: Ronald Press, 1949.

________. *The World's Body*. New York: Scribner's, 1938.

Read, Herbert. *Collected Essays in Literary Criticism*. London: Faber, 1938.

________. *The Forms of Things Unknown: Essays towards an Aesthetic Philosophy*. London: Faber, 1960.

________. *Icon and Idea: The Function of Art in the Development of Human Consciousness*. Cambridge: Harvard Univ. Press, 1955.

________. *The Meaning of Art*. Rev. ed. London: Faber, 1968.

________. *Reason and Romanticism: Essays in Literary Criticism*. 1926; rpt. New York: Russell, 1963.

________. *The True Voice of Feeling: Studies in English Romantic Poetry*. London: Faber, n.d.

Reiman, Donald H. *Shelley's "The Triumph of Life": A Critical Study*. Urbana: Univ. of Illinois Press, 1965.

Reiter, Seymour. *A Study of Shelley's Poetry*. Albuquerque: Univ. New Mexico Press, 1967.

Richards, George David. "Shelley's *Queen Mab*: A Critical Edition." Diss. Duke, 1968.

Richards, I. A. "The Mystical Elements in Shelley's Poetry." *The Aryan Path*, 30 (June and July 1959), 250-56, 290-95.

________. *Practical Criticism: A Study of Literary Judgment*. 1929; rpt. New York: Harcourt, n.d.

________. *Principles of Literary Criticism*. 1925; rpt. New York: Harcourt, n.d.

Rieger, James. *The Mutiny Within: The Heresies of Percy Bysshe Shelley*. New York: Braziller, 1967.

Rist, John M. *Eros and Psyche: Studies in Plato, Plotinus, and Origen*. Toronto: Univ. of Toronto Press, 1964.

________. *Plotinus: The Road to Reality*. Cambridge: Univ. Press, 1967.

Robinson, Forrest G. *The Shape of Things Known: Sidney's Apology in Its Philosophical Traditon*. Cambridge: Harvard Univ. Press, 1972.

Roe, Ivan. *Shelley: The Last Phase*. London: Hutchinson, 1953.

Rogers, Neville. *Shelley at Work: A Critical Reading*. 2nd ed. Oxford: Clarendon Press, 1967.

Romantic and Victorian: Studies in Memory of William H. Marshall. Ed. W. Paul Elledge and Richard L. Hoffman. Rutherford: Farleigh Dickinson Univ. Press, 1971.

Rose, Edward J. "Blake's *Milton*: The Poet as Poem." *Blake Studies*, I (1968), 6-38.

________. "Blake's Hand: Symbol and Design in *Jerusalem*." *TSLL*, 6 (1964), 47-58.

________. "Shelley Reconsidered Plain." *BuR*, 14 (1966), 45-65.

________. "The Symbolism of the Opened Center and Poetic Theory in Blake's *Jerusalem*." *SEL*, 5 (1965), 587-606.

________. "'A World with Full and Fair Proportions'; The Aesthetics and the Politics of Vision." *The Western Thoreau Centenary: Selected Papers*. Monograph Series (Utah State Univ. Press), 10 (1963), 45-53.

Rossetti, William Michael. *A Memoir of Shelley*. London: Shelley Society, 1886.

Rubin, David. "A Study of Antinomies in Shelley's *The Witch of Atlas*." *SIR*, 8 (1969), 216-28.

Samuel, Irene. Plato and Milton. 1947; rpt. Ithaca: Cornell Univ. Press, 1965.

Santyana, George. "Shelley: Or the Poetic Value of Revolutionary Principles." Essays in Literary Criticism of George Santyana. Ed. Irving Singer. New York: Scribner's, 1956.

Sastri, P. S. "Shelley's Theory of Poetry." CalR, 176 (1965), 151-61.

Scales, Luther Lee, Jr. "Miltonic Elements and the Humanization of Power in Shelley's Poetry, Culminating in Demogorgan's Song." Diss. Drew, 1969.

Schulze, Earl J. Shelley's Theory of Poetry: A Reappraisal. The Hague: Mouton, 1966.

Sen, Amiyakumar. Studies in Shelley. 1936; rpt. Folcroft: Folcroft Press, 1969.

Shakespeare, William. Shakespeare Series: Vol. I, Hamlet, The Tempest, Henry the Fourth (Part One). Ed. Marion B. Smith, David Galloway, and John F. Sullivan. Toronto: Macmillan, 1969.

Shelley, Percy Bysshe. Adonais. Ed. and introd. William Michael Rossetti. Rev. ed. Oxford: Clarendon Press, 1903.

———. The Best of Shelley. Ed. and introd. Newman I. White. New York: T. Nelson, 1932.

———. The Complete Poetical Works of Percy Bysshe Shelley. Ed. George Edward Woodberry. Boston: Houghton Mifflin, 1901.

———. The Complete Works of Percy Bysshe Shelley. Ed. Roger Ingpen and Walter E. Peck. 10 vols. New York: Gordian Press, 1965.

———. Epipsychidion. Introd. Stopford A. Brooke, note Algernon Charles Swinburne, and ed. Robert Alfred Potts. 1821; rpt. London: Reeves and Turner for the Shelley Society, 1887.

———. The Esdaile Notebook. Ed. Kenneth Neill Cameron. New York: Knopf, 1964.

———. Hellas: A Lyrical Drama. Ed. Thomas J. Wise. 2nd ed. London: Reeves and Turner for the Shelley Society, 1886.

———. The Letters of Percy Bysshe Shelley. Ed. Frederick L. Jones. 2 vols. Oxford: Clarendon Press, 1964.

———. The Narrative Poems of Percy Bysshe Shelley. Ed. and introd. C. H. Herford. 2 vols. London: Chatto & Windus, n.d.

Shelley, Percy Bysshe. *Note Books of Percy Bysshe Shelley.* 3 vols. Deciph., trans., and ed. H. Buxton Forman. 1911; rpt. New York: Phaeton Press, 1968.

________. *A Philosophical View of Reform*. Introd. T. W. Rolleston. London: Oxford Univ. Press, 1920.

________. *The Poems of Percy Bysshe Shelley*. Ed. Charles Dealtry Locock. 2 vols. London: Methuen, 1911.

________. *The Poetical Works of Percy Bysshe Shelley*. Ed. Edward Dowden. London: Macmillan, 1890.

________. *The Poetical Works of Percy Bysshe Shelley*. Ed., with a critical memoir, William Michael Rossetti. 2 vols. London: Moxon, 1870.

________. *Selected Poems of Percy Bysshe Shelley*. Ed. and introd. John Holloway. 1960; rpt. London: Heinemann, 1967.

________. *Selected Poetry*. Ed. Neville Rogers. Boston: Houghton Mifflin, 1968.

________. *Shelley: Poetical Works*. Ed. Thomas Hutchinson. 1905: rpt. London: Oxford Univ. Press, 1967.

________. *The Shelley Notebook in the Harvard College Library*. Ed. George Edward Woodberry. 1889; rpt. Cambridge: John Barnard, 1929.

________. *Shelley's Literary and Philosophical Criticism.* Ed. John Shawcross. 1909; rpt. London: Oxford Univ. Press, 1932.

________. *Shelley's Prometheus Unbound: A Variorum Edition*. Ed. Lawrence John Zillman. 1959; rpt. Seattle: Univ. of Washington Press, 1960.

________. *Shelley's Prose in the Bodleian Manuscripts*. Ed. A. H. Koszul. London: Oxford Univ. Press, 1909.

________. *Shelley's Prose or the Trumpet of a Prophecy*. Ed. David Lee Clark. 1954; rpt. Albuquerque: Univ. of New Mexico Press, 1966.

________. *The Wandering Jew: A Poem*. Ed. Bertram Dobell. London: Reeves and Turner, for the Shelley Society, 1887.

Shelley and His Circle, Ed. Kenneth Neill Cameron. 4 vols. Cambridge: Harvard Univ. Press, 1961-70.

Shorey, Paul. *Platonism: Ancient and Modern.* Berkeley: Univ. of California Press, 1938.

Silverman, Edwin Berry. "Poetic Synthesis in *Adonais*." Diss. Northwestern, 1966.

Singh, J. B. "The Development of Shelley's Poetic Imagery and a Revaluation of His Poetry." *Uttra Bharati*, 7 (1960), 57-72.

Singleton, Charles S. *An Essay on the Vita Nuova*. Cambridge: Harvard Univ. Press, 1949.

Snyder, Alice D. *The Critical Principle of the Reconciliation of Opposites as Employed by Coleridge*. 1918; rpt. Folcroft: Folcroft Press, 1970.

Solve, Melvin T. *Shelley: His Theory of Poetry*. 1927; rpt. New York: Russell, 1964.

The Song of God: *Bhagavad-Gita*. See under *Bhagavad-Gita.*

Spender, Stephen. Introduction to *A Choice of Shelley's Verse.* London: Faber, 1971.

________. *Shelley*. London: Longmans, 1952.

Spinoza, Benedict de. *The Chief Works of Benedict de Spinoza*. Trans. R. H. M. Elwes. New York: Dover, 1951.

________. *Ethics*. Trans. A. Boyle, introd. George Santyana. London: Dent, 1950.

St. George, Priscilla P. "Romantic Poetry as Wisdom: The Contemplative Metaphor in Wordsworth, Coleridge and Shelley." Diss. Yale, 1966.

Stallknecht, Newton P. *Strange Seas of Thought: Studies in William Wordsworth's Philosophy of Man and Nature*. Bloomington: Indiana Univ. Press, 1958.

Stallman, Robert Wooster, ed. *Critiques and Essays in Criticism 1920-1948*. New York: Ronald Press, 1949.

Steiner, George. *Language and Silence: Essays on Language, Literature, and the Inhuman*. New York: Atheneum, 1967.

Stewart, John Alexander, trans., introd., with a commentary. *The Myths of Plato*. See under Plato.

________. *Notes on the Nicomachean Ethics of Aristotle*. 2 vols. Oxford: Clarendon Press, 1892.

Stewart, John Alexander. *Plato's Doctrine of Ideas*. Oxford: Clarendon Press, 1909.

Stovall, Floyd. *Desire and Restraint in Shelley*. Durham: Duke Univ. Press, 1931.

________. "Shelley's Doctrine of Love." *PMLA*, 45 (1930), 283-303.

Strong, Archibald T. *Three Studies in Shelley and an Essay on Nature in Wordsworth and Meredith*. 1921; rpt. Archon Books, 1968.

Swedenborg, Emanuel. *Heaven and Its Wonders, and Hell: From things Heard and Seen*. 1909; rpt. London: Dent, 1911.

Sumonds, John Addington. *Shelley*. 1878; rpt. London: Macmillan, 1929.

Tate, Allen. *Reason in Madness*. New York: Putnam's, 1941.

Taylor, E. M. M. "Shelley and Shakespeare." *EC*, 3 (1953), 367-68.

Thompson, Francis. *Shelley*. 1889; rpt. New York: Scribner's, 1908.

Thompson, J. M., ed. *English Witness the French Revolution*. 1938; rpt. Port Washington, N.Y.: Kennikat Press, 1970.

Thoreau, Henry David. *Walden and Civil Disobedience*. Ed. Owen Thomas. New York: Norton, 1966.

Thorpe, James, ed. *Relations of Literary Study: Essays on Interdisciplinary Contributions*. New York: MLA, 1967.

Thorslev, Peter L., Jr. "Incest as Romantic Symbol." *CLS*, 2 (1965), 4-58.

Tillyard, E. M. W. *Myth and the English Mind: From Piers Plowman to Edward Gibbon*. 1961; rpt. New York: Collier, 1962.

Todhunter, John. *A Study of Shelley*. 1880; rpt. Folcroft: Folcroft Press, 1969.

Toynbee, Paget. *Dante in English Literature: From Chaucer to Cary*. 2 vols. London: Methuen, 1909.

Trelawney, Edward John. *Records of Shelley, Byron, and the Author*. 2 vols. London: B. M. Pickering, 1878.

Treveleyan, George Macaulay. *British History in the Nineteenth Century and After* (1782-1919). New ed. New York: David McKay, 1962.

Trilling, Lionel. *The Liberal Imagination: Essays on Literature*. New York: Doubleday, 1953.

_______. *The Opposing Self: Nine Essays in Criticism*. 1950; rpt. New York: Viking Press, 1968.

Turner, Paul. "Shelley and Lucretius." *RES*, 10 (1959), 269-82.

Ullman, James Ramsay. *Mad Shelley*. Princeton: Princeton Univ. Press, 1930.

Underhill, Evelyn. *Mysticism: A Study in the Nature and Development of Man's Spiritual Consciousness*. 1911; rpt. New York: Dutton, 1961.

The Principal Upanisads. Trans., introd. and ed. S. Radhakrishanan. 1953; rpt. London: George Allen, 1969.

Valency, Maurice Jacques. *In Praise of Love: An Introduction to the Love-Poetry of Renaissance*. New York: Macmillan, 1961

Vaughan, Charles Edwyn. *The Romantic Revolt*. 1907; rpt. Folcroft: Folcroft Press, 1971.

Vaughan, Percy. *Early Shelley Pamphlets*. 1905; rpt. New York: Haskell House, 1972.

Vivante, Leone. *English Poetry and Its Contributions to the Knowledge of a Creative Principle*. Pref. T. S. Eliot. 1950; rpt. Carbondale: Southern Illinois Univ. Press, 1963.

Wasserman, Earl Reeves. "*Adonais*: Progressive Revelation as a Poetic Mode." *ELH*, 21 (1954), 274-324.

_______. *Aspects of the Eighteenth Century*. 1965; rpt. Baltimore: Johns Hopkins Press, 1967.

_______. *Shelley: A Critical Reading*. Baltimore: Johns Hopkins Press, 1971.

_______. "Shelley's Last Poetics: A Reconsideration." *From Sensibility to Romanticism: Essays Presented to Frederick A. Pottle*. Ed. Frederick W. Hilles and Harold Bloom. 1965; rpt. New York: Oxford Univ. Press, 1970.

_______. *Shelley's Prometheus Unbound: A Critical Reading*. Baltimore: Johns Hopkins Press, 1965.

_______. *The Subtler Language: Critical Readings of Neoclassic and Romantic Poems.* Baltimore: Johns Hopkins Press, 1959.

Watts, Alan W. *The Two Hands of God: The Myths of Polarity*. New York: Braziller, 1963.

________. *The Supreme Identity: An Essay on Oriental Metaphysics and the Christian Religion*. New York: Noonday Press, 1966.

Weaver, Bennett. "Pre-Promethean Thought in Three Longer Poems of Shelley." *PQ*, 29 (1950), 353-66.

________. *Toward the Understanding of Shelley*. Ann Arbor: Univ. of Michigan Press, 1932.

Wellek, René. *Concepts of Criticism*. Ed. Stephen G. Nicholas, Jr. 1963; rpt. New Haven: Yale Univ. Press, 1971.

________. *A History of Modern Criticism 1750-1950*. 2 vols. New Haven: Yale Univ. Press, 1955.

________. *Immanuel Kant in England 1793-1838*. Princeton: Princeton Univ. Press, 1931.

________. "Literary Criticism and Philosophy." *Scrutiny*, 5 (1937), 375-83.

________., and Austin Warren. *Theory of Literature*. 3rd ed. New York: Harcourt, 1956.

Weston, Jessie L. *From Ritual to Romance*. 1920; rpt. New York: Doubleday, 1957.

Whitby, Charles J. *The Wisdom of Plotinus: A Metaphysical Study*. London: William Rider, 1909.

White, Newman Ivey. *Shelley*. 2 vols. New York: Knopt, 1940.

________. *The Unextinguished Hearth: Shelley and the Contemporary Critics*. 1938; rpt. New York: Octagon Books, 1966.

White, R. J. *Political Tracts of Wordsworth, Coleridge and Shelley*. Cambridge: Univ. Press, 1953.

Whitehead, Alfred North. *Adventures in Ideas*. New York: New American Library, 1933.

________. *Process and Reality: An Essay in Cosmology*. 1929; rpt. New York: Macmillan, 1960.

________. *Religion in the Making*. 1925; rpt. New York: World Publishing, 1965.

________. *Science and the Modern World*. 1925; rpt. New York: Macmillan, 1967.

Whitehead, Alfred North. *Symbolism: Its Meaning and Effect*. 1927; rpt. New York: Capricorn, 1959.

Wilkie, Brian. *Romantic Poets and Epic Tradition*. Madison: Univ. of Wisconsin Press, 1965.

William, O. Scott. "Shelley's Admiration for Bacon." *PMLA*, 72 (1958), 228-36.

Williams, Charles. *The Figure of Beatrice: A Study in Dante*. London: Faber, n.d.

Wilson, Edmund. *Axel's Castle: A Study in the Imaginative Literature 1870-19*[illegible] New York: Scribner's, 1931.

Wilson, F. A. C. *W. B. Yeats and Tradition*. London: Victor Gollancz, 1958.

Wilson, Milton. *Shelley's Later Poetry: A Study of His Prophetic Imagination*. New York: Columbia Univ. Press, 1959.

Willey, Basil. *Nineteenth-Century Studies: Coleridge to Matthew Arnold*. New York: Columbia Univ. Press, 1949.

Wimsatt, W. K., Jr. "The Structure of the 'Concrete Universal' in Literature." *PMLA*, 62 (1947), 262-80.

________. "The Structure of Romantic Nature Imagery." *English Romantic Poets: Modern Essays in Criticism*. Ed. M. H. Abrams. 1960; rpt. New York: Oxford Univ. Press, 1966.

________. *The Verbal Icon: Studies in the Meaning of Poetry*. 1954; rpt. Lexington: Univ. of Kentucky Press, 1967.

________., and Cleanth Brooks. *Literary Criticism: A Short History*. 1957; rpt. New York: Knopt, 1969.

Winstanley, Lilian. "Platonism in Shelley." *Essays and Studies by Members of the English Association*. Oxford: Clarendon Press, 1913. IV, 72-100.

Wittreich, Joseph Anthony, Jr. "Milton, Man and Thinker: Apotheosis in Romantic Tradition." *BuR*, 16 (1968), 64-84.

________. "The 'Satanism' of Blake and Shelley Reconsidered." *SP*, 65 (1968), 816-33.

________. Introd. and notes. *The Romantics on Milton: Formal Essays and Critical Asides*. Cleveland: Press of Case Western Reserve Univ., 1970.

Woodberry, George. *Makers of Literature: Being Essays on Shelley, Landor, Browning, Byron, Arnold, Coleridge, Lowell, Whittier, and Others*. 1900; rpt. New York: Burt Franklin, 1970.

________. Notes to *The Complete Poetical Works of Percy Bysshe Shelley*. See under Shelley.

Woodman, Ross Greig. *The Apocalyptic Vision in the Poetry of Shelley*. Toronto: Univ. of Toronto Press, 1964.

Woodring, Carl. *Politics in English Romantic Poetry*. Cambridge: Harvard Univ. Press, 1970.

Wordsworth, William. *Poetical Works*. Ed. Thomas Hutchinson. Rev. ed. E. de Selincourt. 1936; rpt. London: Oxford Univ. Press, 1966.

________. *The Poetical Works of Wordsworth*. Ed. E. de Selincourt and Helen Darbishire. 5 vols. Oxford: Clarendon Press, 1940-49.

Wormhoudt, Arthur. *The Demon Lover: A Psychoanalytical Approach to Literature*. 1949; rpt. Freeport, N.Y.: Books for Libraries Press, 1968.

Wright, John W. *Shelley's Myth of Metaphor*. Athens: Univ. of Georgia Press, 1970.

Yeats, W. B. *Essays and Introductions*. New York: Macmillan, 1961.

Zimmer, Heinrich. *Philosophies of India*. Ed. Joseph Campbell. 1951; rpt. Princeton: Princeton Univ. Press, 1969.